Invocation

by

Whyte & McClure

text
Ron Whyte

music
Lee McClure

for

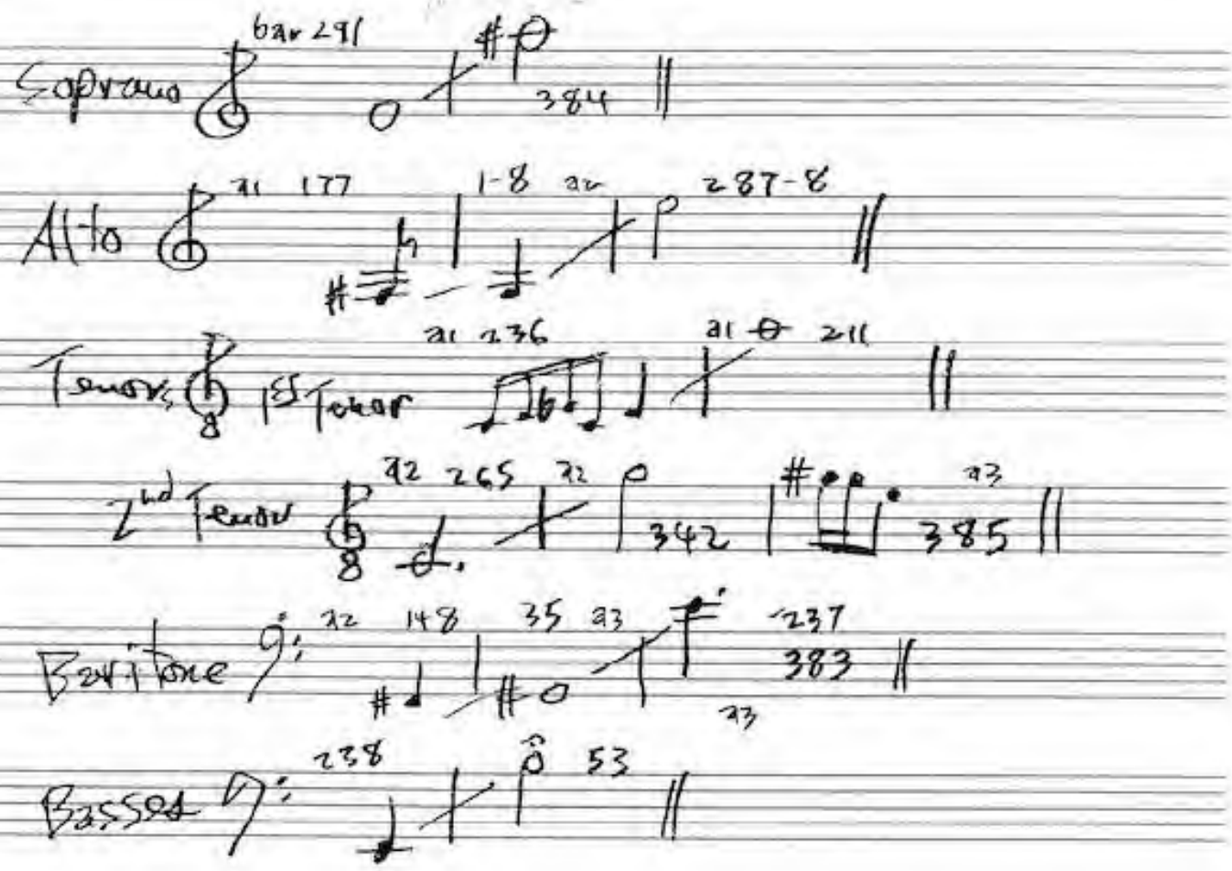
Nine Mixed Voices
or more

2 Sopranos
2 Altos
2 Tenors
1 Baritone
2 Basses

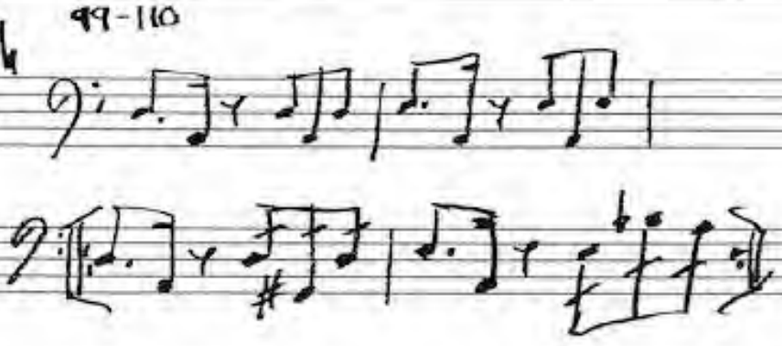
INVOCATION

for 9 Voices — Whyte & McClure

Ranges



If basses too high alternate →



INVOCATION: PART I

by Ron Whyte

New York is a MAGIC CITY --
not FAKE MAGIC like movies or Opium,
but real magic,
like when you get hit by a bus
and instead of falling forward,
you fall backward,
and so it runs over your ankle instead of your head:
magic that, years later, still catches your lungs
squeezing stops you still, to think --
did it happen? was I the one? was I really there?

*

Oh, yeah, New York is Magic City,
especially the Village, and the Lower East Side:
here, innocently turning a corner, you can --
like turning a page in a book called
THE BIG BOOK OF BIG SURPRISES --
turn that corner
and walk smack into Time Past --
pass from a crowded, shrieking, mini-skirted,
tourist-bloated thoroughfare,
practically a midway of hucksterdom,
reeking of the PRESENT --

*

yeah, you just take a quick turn to the left,
and you can stand stricken in a street
narrow and spider-shadowed
as an alley from 1910:
it should be a piece of flickery old film you're
looking at,
something antique and quaint
a narrow street with deep sunk gutters,
where pushcart venders,
in sloppy Mack Sennet clothes, ... †
harangue each other in complaints and gags
shaped from a language you can only place as
FOREIGN:
and isn't this a SILENT movie,
and where the fuck is Charlie Chaplin,
dawdling amongst the fat mama-mia women
and the moustachioed old men,
and the naked little kids peeing in the gutter?

*

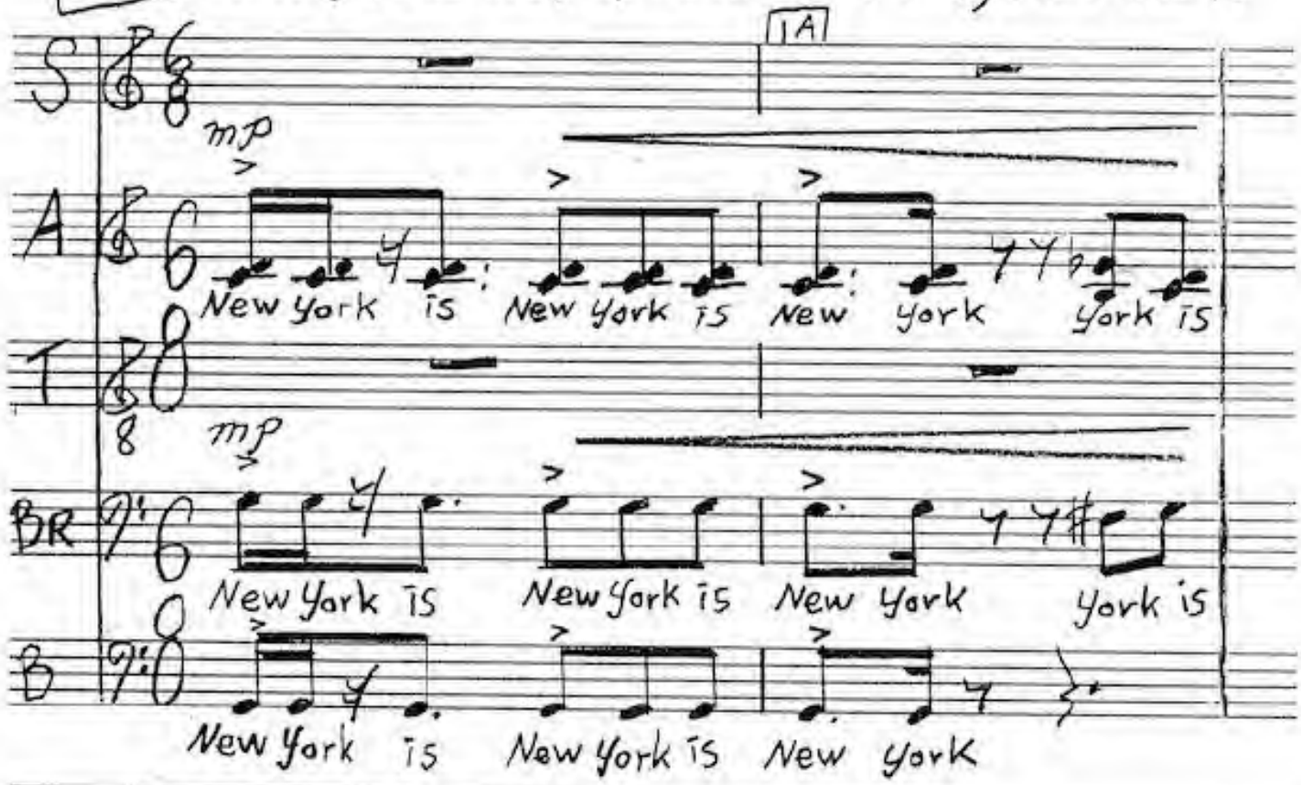
Other cities have their CHINA-towns,
their Little ITALY's
New York has a real PART of CHINA, where
Chairman Mao is more in charge, spiritually,
than the Man in Washington,
and a real PART of ITALY, where,
smelling the fresh fish stinking in the shadows,
hearing life pursued in words as foreign and
as old as faces,
you stop and think:
I am displaced:
I have not had my passport stamped,
and these people,
in their funny old ghetto clothes
look at me with hostile foreign eyes,
accusing FOREIGNER at me,
and so, quickly, you retreat back around the corner
and seeing in the distance the Empire State
or the thrust up flat face of the Seagram's building,
and crowding you
gaily modern tourists
and prowling fags
and strolling hippies,
and ambling Matrons from Queens taking in the
Village,
you relax,
for you are home again.

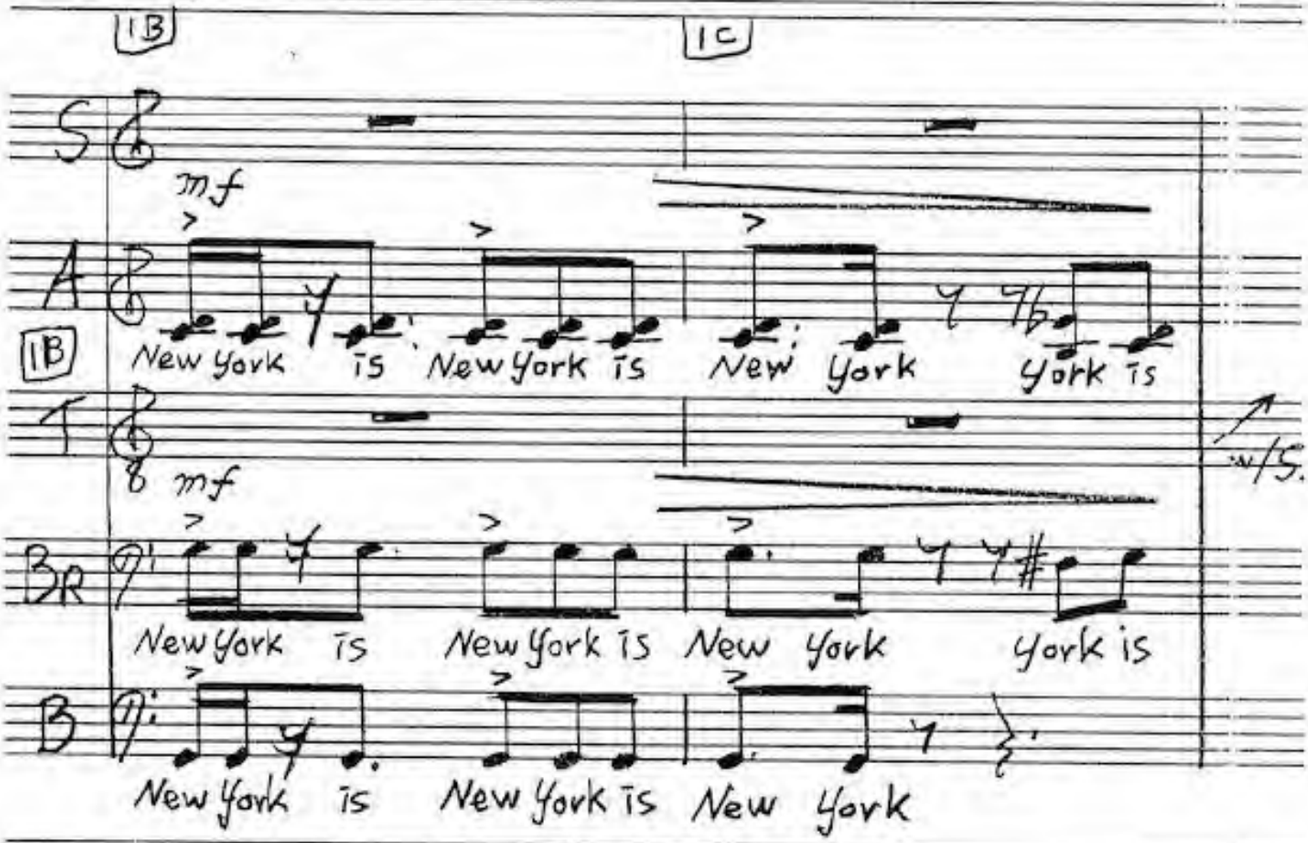
INVOCATION

text by
Ron Whyte

music by
Lee McClure

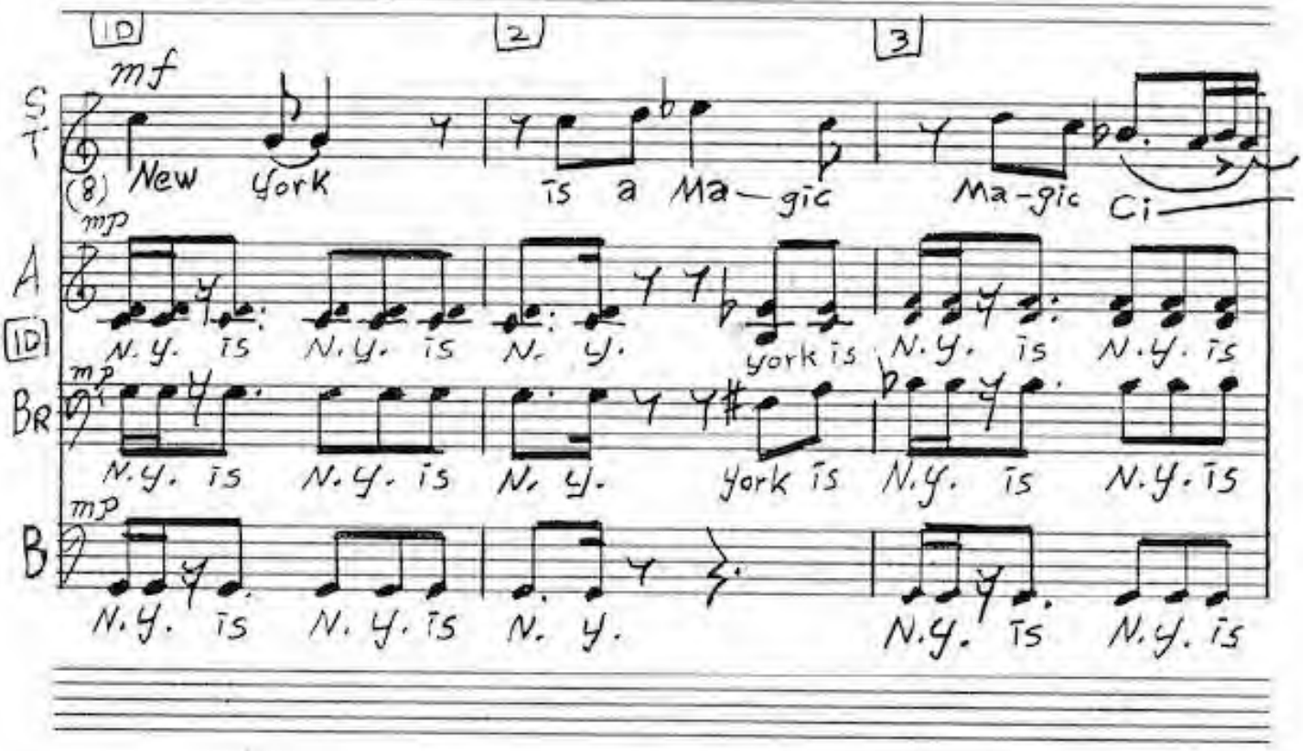
♩.=60 Strong pulse in 2, i.e., accent on 1 & 4, thru bar 13

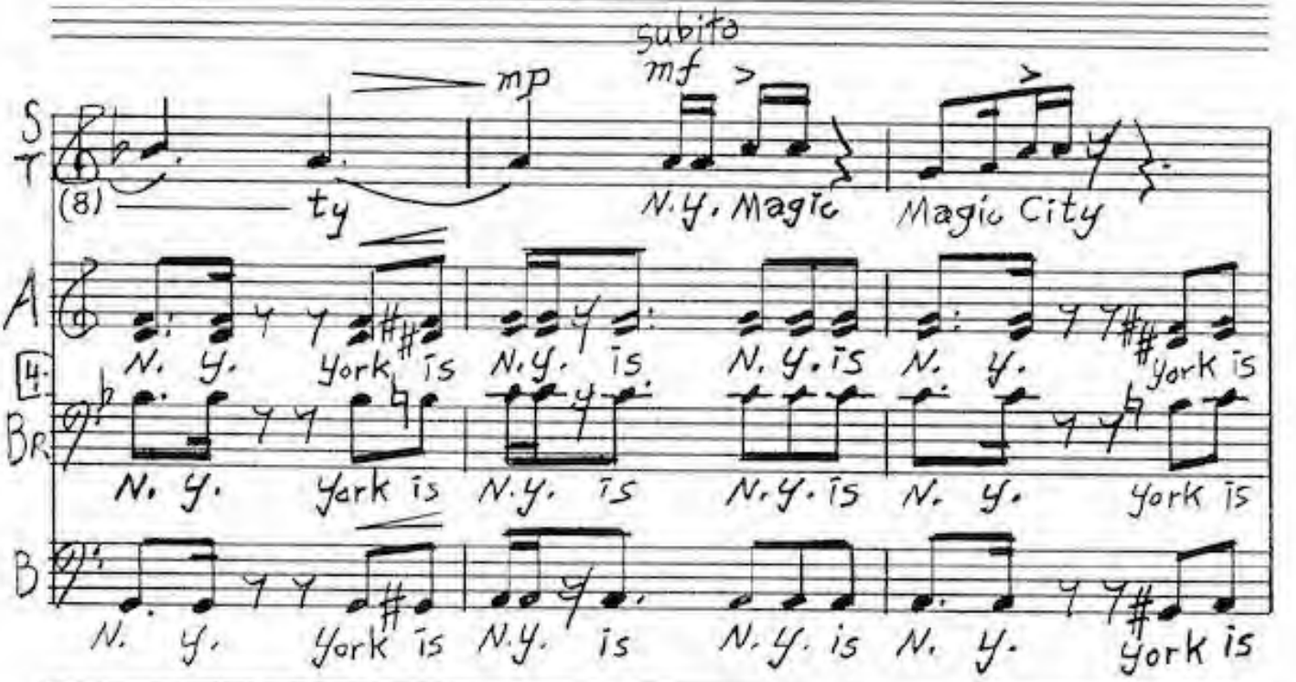




©1997 Lee McClure & Paul Wm. Bradley, all rights reserved

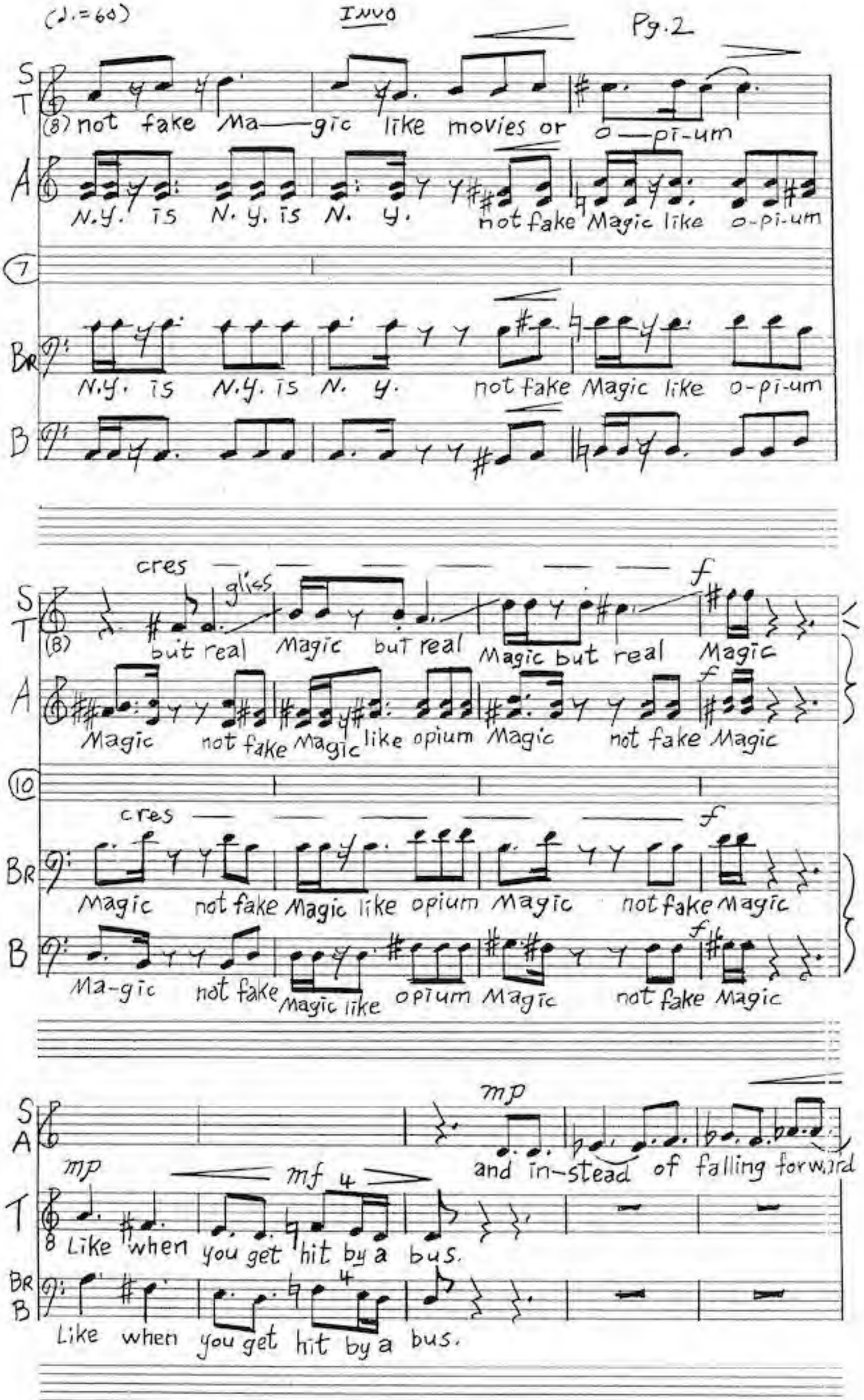
(♩.=60) Intro

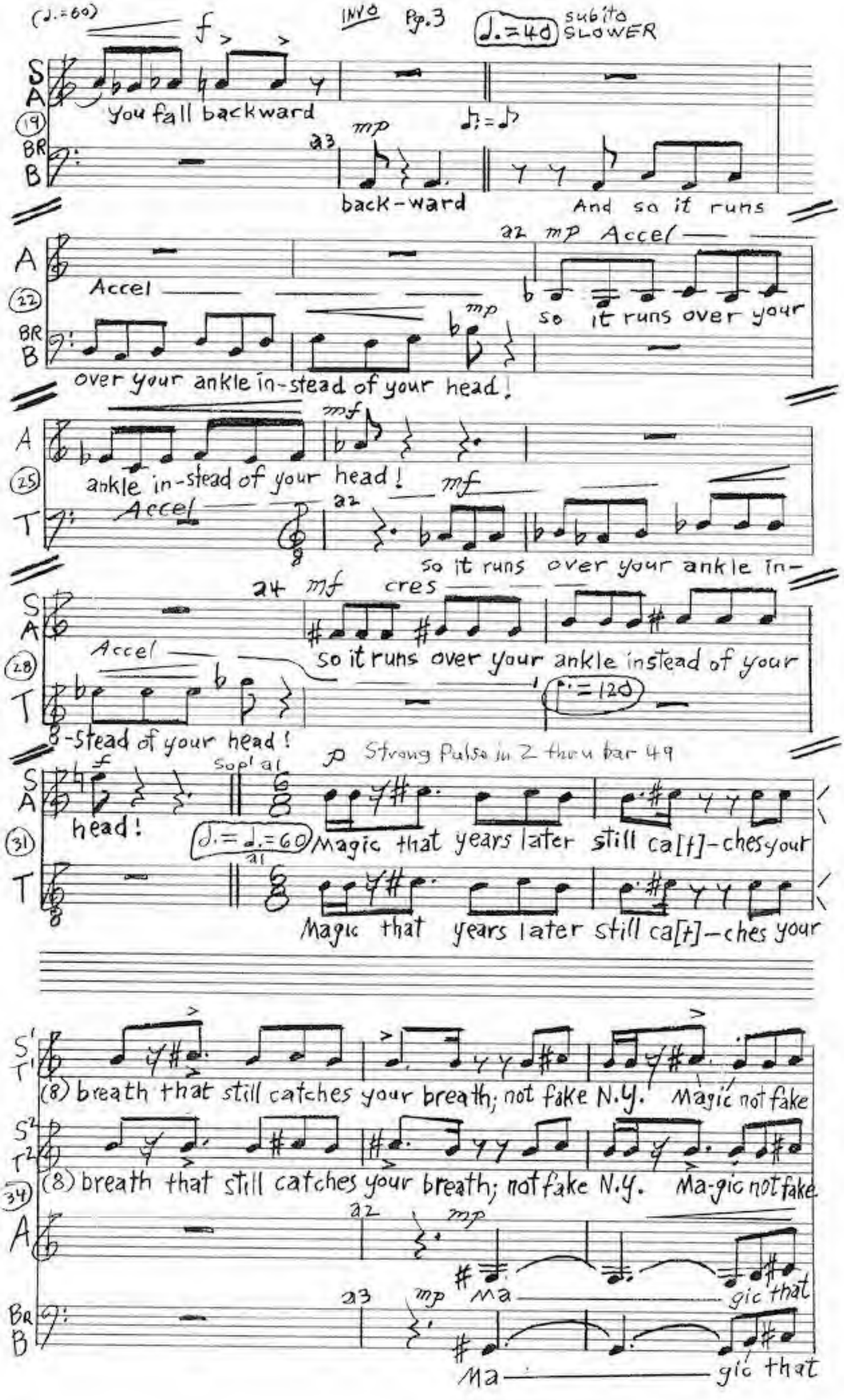

1D
2
3
mf
ST
(8) New York is a Ma-gic Ma-gic Ci-
mp
A
1D
N.Y. is N.Y. is N. Y. York is N.Y. is N.Y. is
mp
BR
N.Y. is N.Y. is N. Y. York is N.Y. is N.Y. is
mp
B
N.Y. is N.Y. is N. Y. N.Y. is N.Y. is

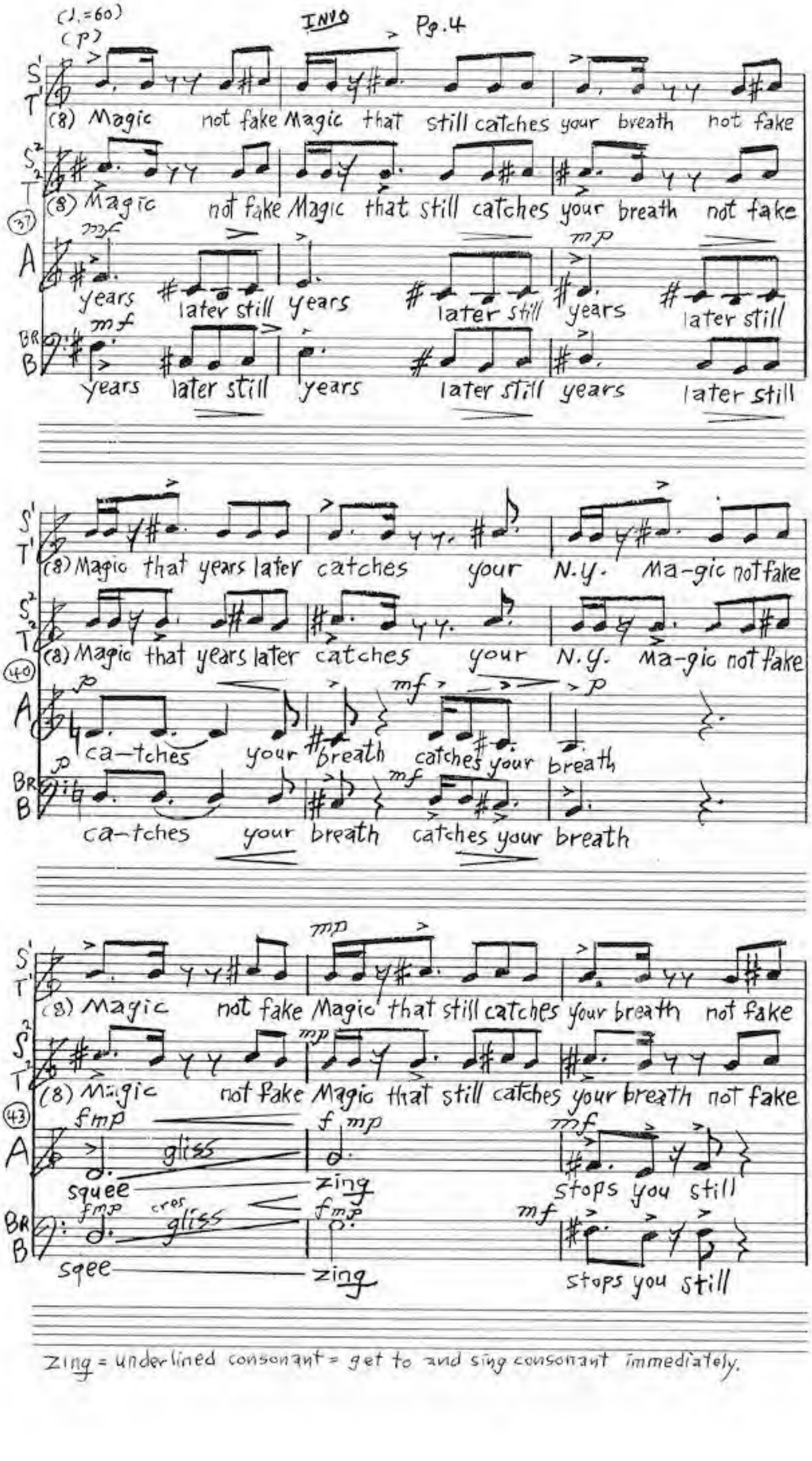

mp
subito mf
S
T
(8) ty N.Y. Magic Magic City
A
4
N. Y. York is N.Y. is N. Y. is N. Y. York is
BR
N. Y. York is N.Y. is N.Y. is N. Y. York is
B
N. Y. York is N.Y. is N. Y. is N. Y. York is

(♩.=60)

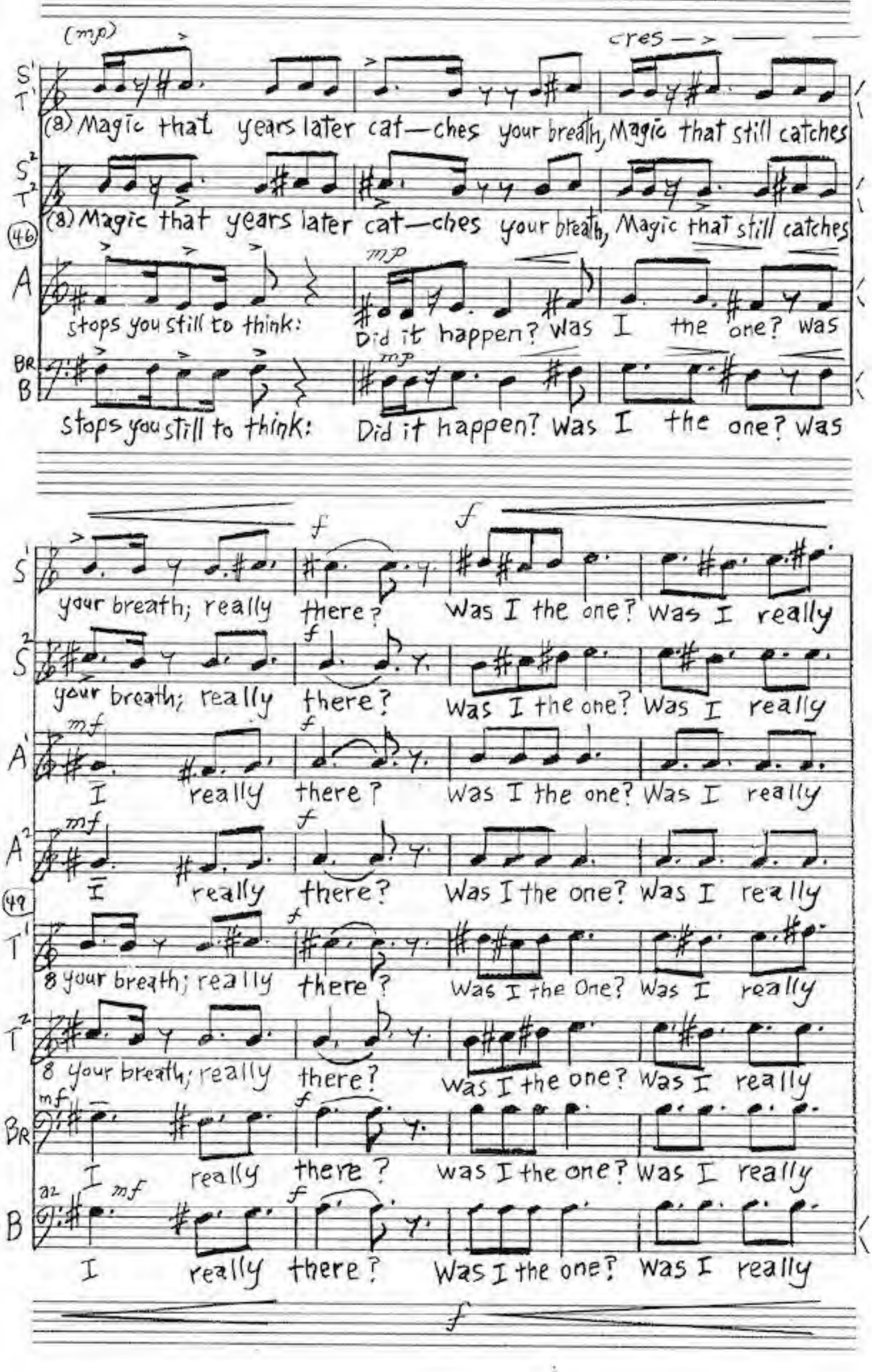
Invo

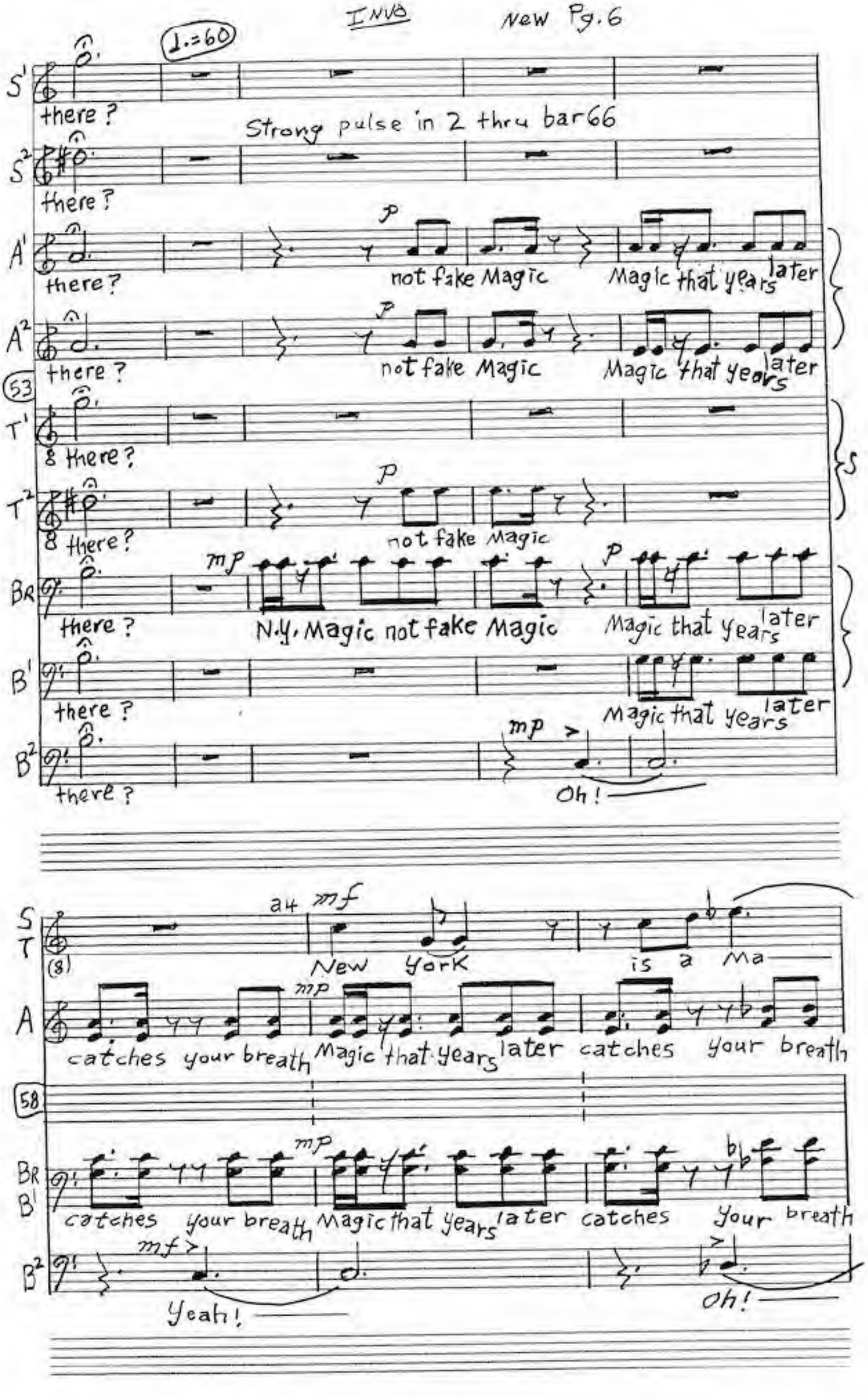

S
T
(8) not fake Ma—gic like movies or o—pi-um
A
N.Y. is N.Y. is N. Y. not fake Magic like o-pi-um
7
Br
N.Y. is N.Y. is N. Y. not fake Magic like o-pi-um
B
cres
glis
f
S
T
(8) but real Magic but real Magic but real Magic
A
Magic not fake Magic like opium Magic not fake Magic
10
cres
f
Br
Magic not fake Magic like opium Magic not fake Magic
B
Ma-gic not fake Magic like opium Magic not fake Magic
mp
S
A
and in-stead of falling forward
mp
mf
T
8 Like when you get hit by a bus.
Br
B
Like when you get hit by a bus.

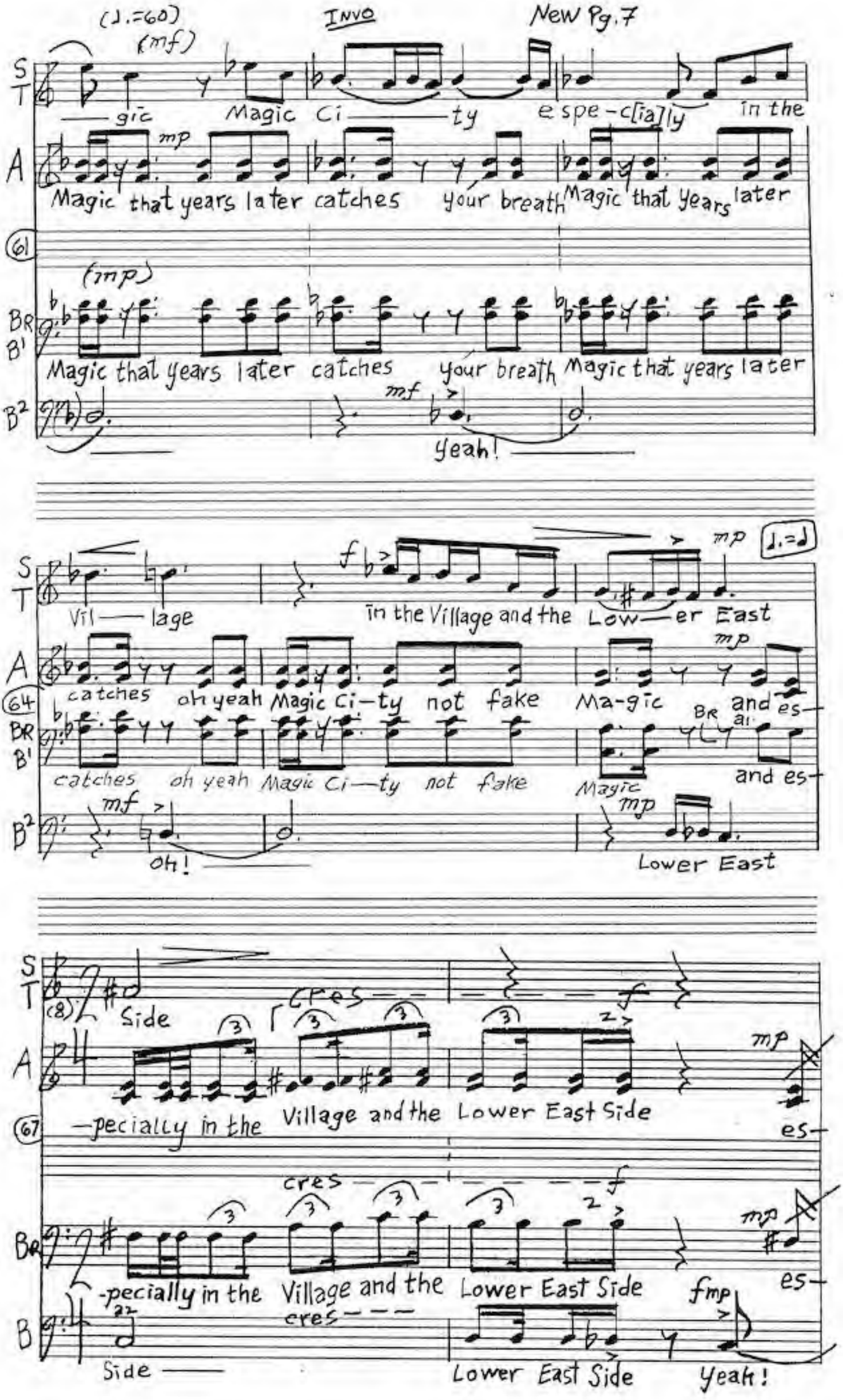

(♩.=60)
INVO Pg.3
♩.=40 subito SLOWER
S A
(19)
You fall backward
BR B
a3 mp
back-ward
And so it runs
A
(22)
Accel
a2 mp Accel
so it runs over your
BR B
mp
over your ankle in-stead of your head!
A
(25)
mf
ankle in-stead of your head!
T
Accel
a2 mf
so it runs over your ankle in-
S A
(28)
a4 mf cres
Accel
so it runs over your ankle instead of your
T
♩.=120
-stead of your head!
p Strong Pulse in 2 thru bar 49
S A
(31)
f
head!
Sop' a1
♩.=♩.=60
a1
Magic that years later still ca[t]-ches your
T
Magic that years later still ca[t]-ches your
S' T'
(8) breath that still catches your breath; not fake N.Y. Magic not fake
S² T²
(34)
(8) breath that still catches your breath; not fake N.Y. Ma-gic not fake
A
a2 mp
Ma gic that
BR B
a3 mp
Ma gic that

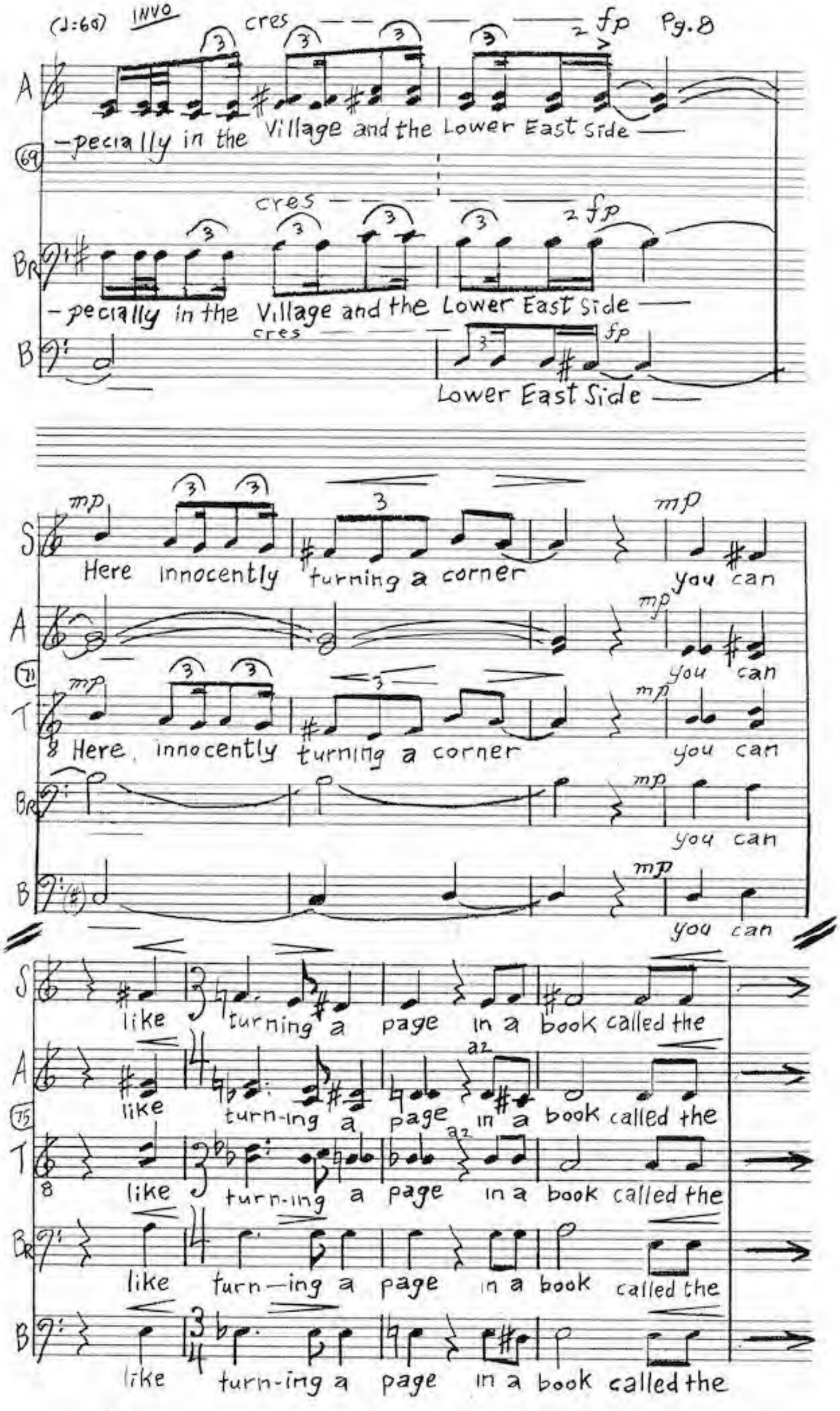


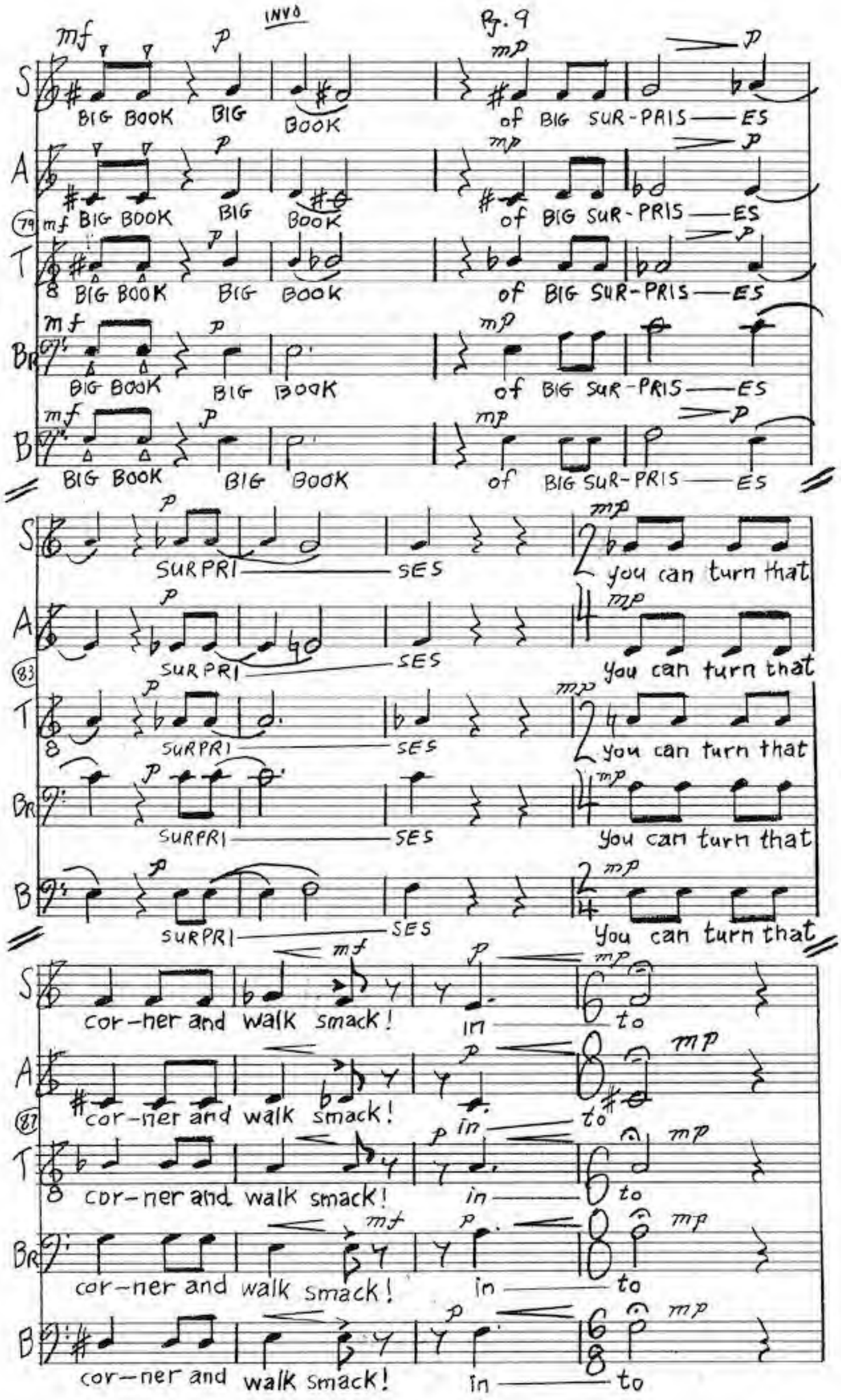
Zing = underlined consonant = get to and sing consonant immediately.

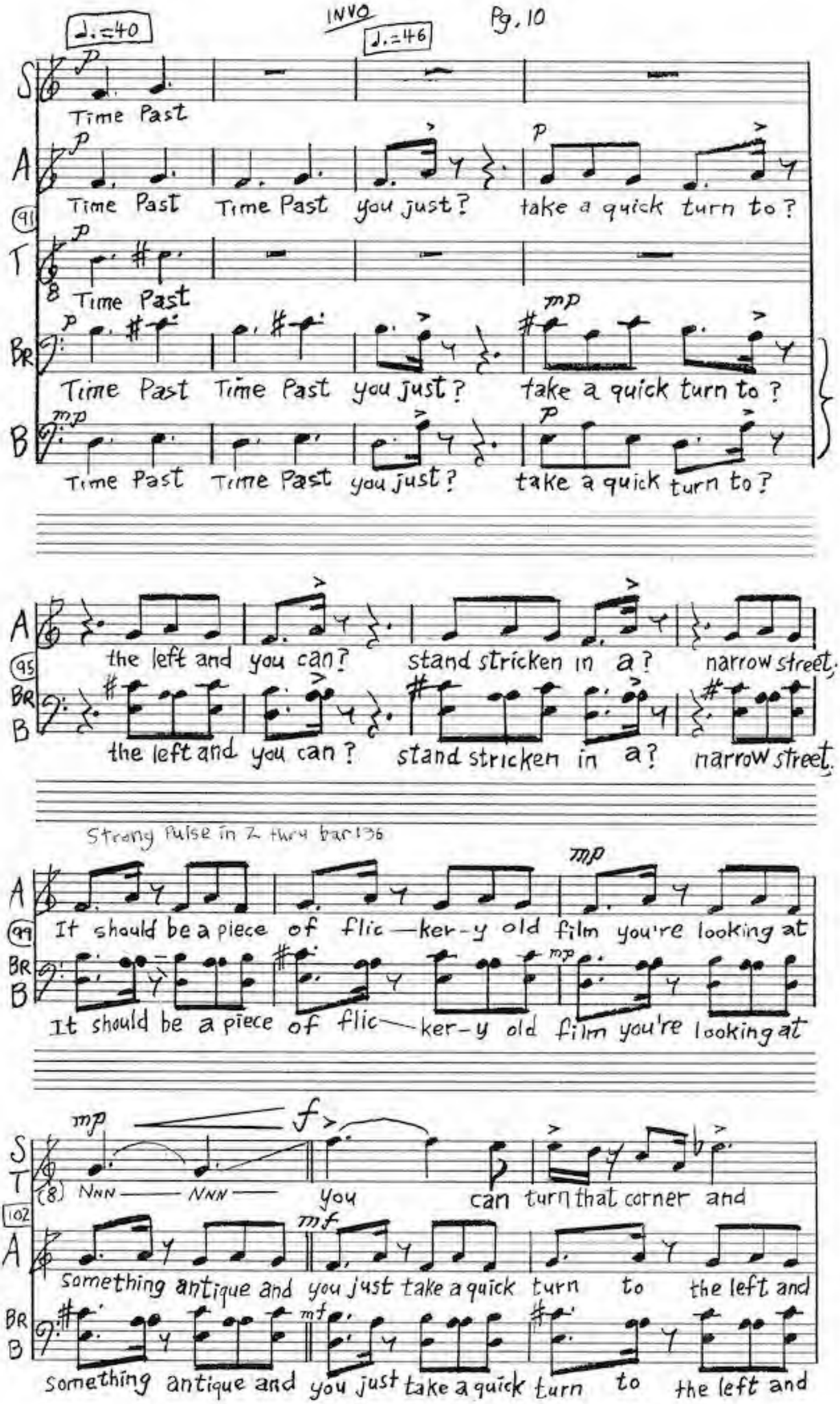

(mp)
cres
S1 T1
(8) Magic that years later cat—ches your breath, Magic that still catches
S2 T2
(8) Magic that years later cat—ches your breath, Magic that still catches
(46)
A
stops you still to think:
mp
Did it happen? was I the one? was
BR B
stops you still to think:
mp
Did it happen? Was I the one? was
f
f
S1
your breath; really there? Was I the one? Was I really
S2
your breath; really there? Was I the one? Was I really
mf
f
A1
I really there? Was I the one? Was I really
mf
f
A2
I really there? Was I the one? Was I really
(49)
T1
8 your breath; really there? Was I the One? Was I really
T2
8 your breath; really there? Was I the one? Was I really
mf
f
BR
I really there? was I the one? Was I really
a2 mf
f
B
I really there? Was I the one? Was I really
f

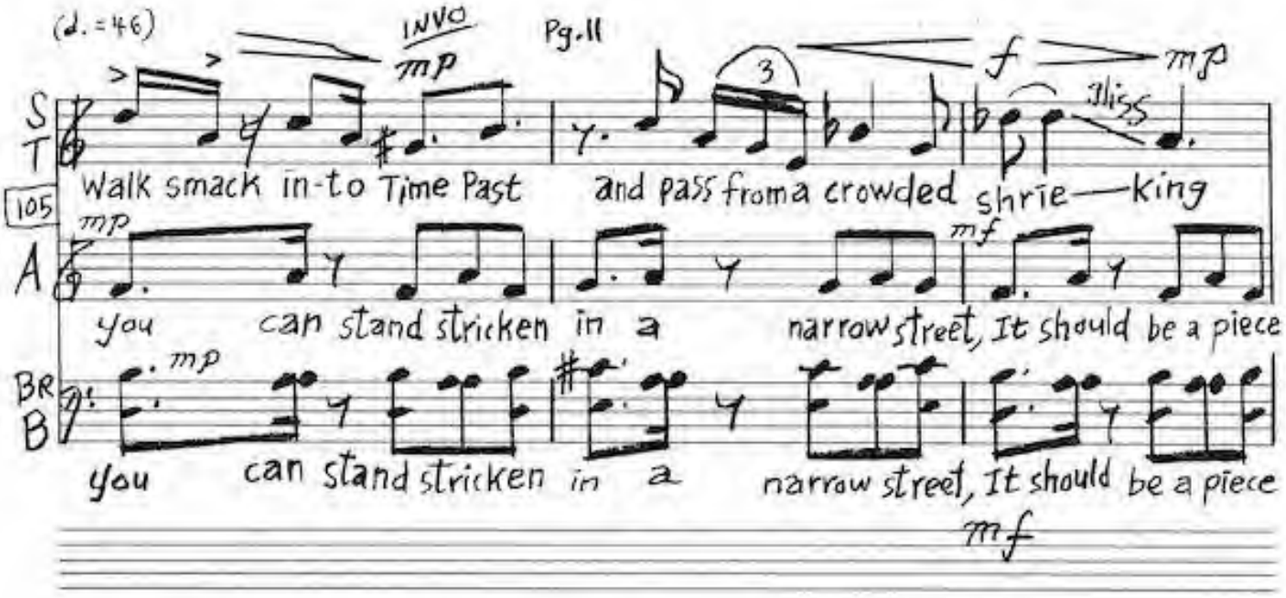

♩.=60
S1 there?
Strong pulse in 2 thru bar66
S2 there?
A1 there? not fake Magic Magic that years later
A2 there? not fake Magic Magic that years later
53
T1 there?
T2 there? not fake Magic
BR there? N.Y. Magic not fake Magic Magic that years later
B1 there? Magic that years later
B2 there? Oh!
a4 New York is a Ma
S T (8)
A catches your breath Magic that years later catches your breath
58
BR B1 catches your breath Magic that years later catches your breath
B2 Yeah! Oh!

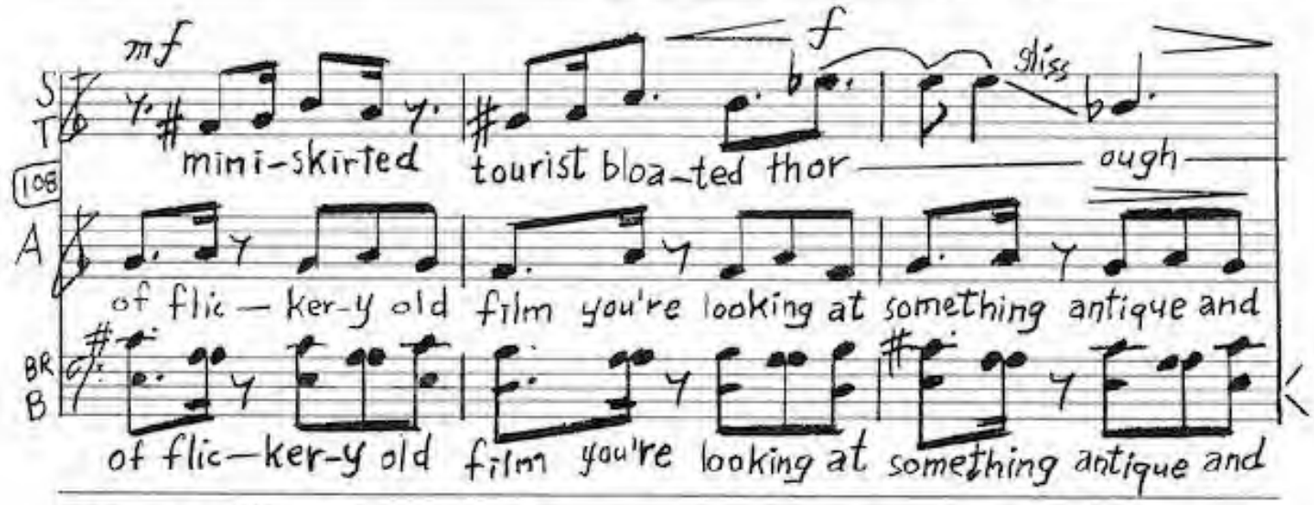

(♩.=60)
INVO
New Pg. 7
(mf)
S
T
—gic Magic Ci—ty espe-c[ia]ly in the
A
mp
Magic that years later catches your breath Magic that years later
61
(mp)
BR
B1
Magic that years later catches your breath Magic that years later
B2
mf
Yeah!
S
T
Vil—lage in the Village and the Low—er East
f
mp
♩.=♩
A
catches oh yeah Magic Ci-ty not fake Ma-gic and es-
64
BR
B1
catches oh yeah Magic Ci—ty not fake Magic and es-
B2
mf
oh!
mp
Lower East
S
T
(8)
Side
cres
f
A
-pecially in the Village and the Lower East Side
mp
es-
67
cres
f
BR
-pecially in the Village and the Lower East Side
mp
es-
B
cres
Side
Lower East Side
fmp
Yeah!


(♩=60) INVO
cres
2 fp
A
-pecially in the Village and the Lower East Side
69
cres
2 fp
BR
-pecially in the Village and the Lower East Side
B
cres
fp
Lower East Side
mp
S
Here innocently turning a corner
mp
you can
A
mp
you can
71
mp
T
Here, innocently turning a corner
mp
you can
BR
mp
you can
B
mp
you can
S
like turning a page in a book called the
A
a2
like turn-ing a page in a book called the
75
T
a2
like turn-ing a page in a book called the
BR
like turn-ing a page in a book called the
B
like turn-ing a page in a book called the


INVO
Pg. 9
S
A
T
Br
B
BIG BOOK BIG BOOK
of BIG SUR-PRIS—ES
SURPRI—SES
you can turn that
cor-ner and walk smack!
in—to

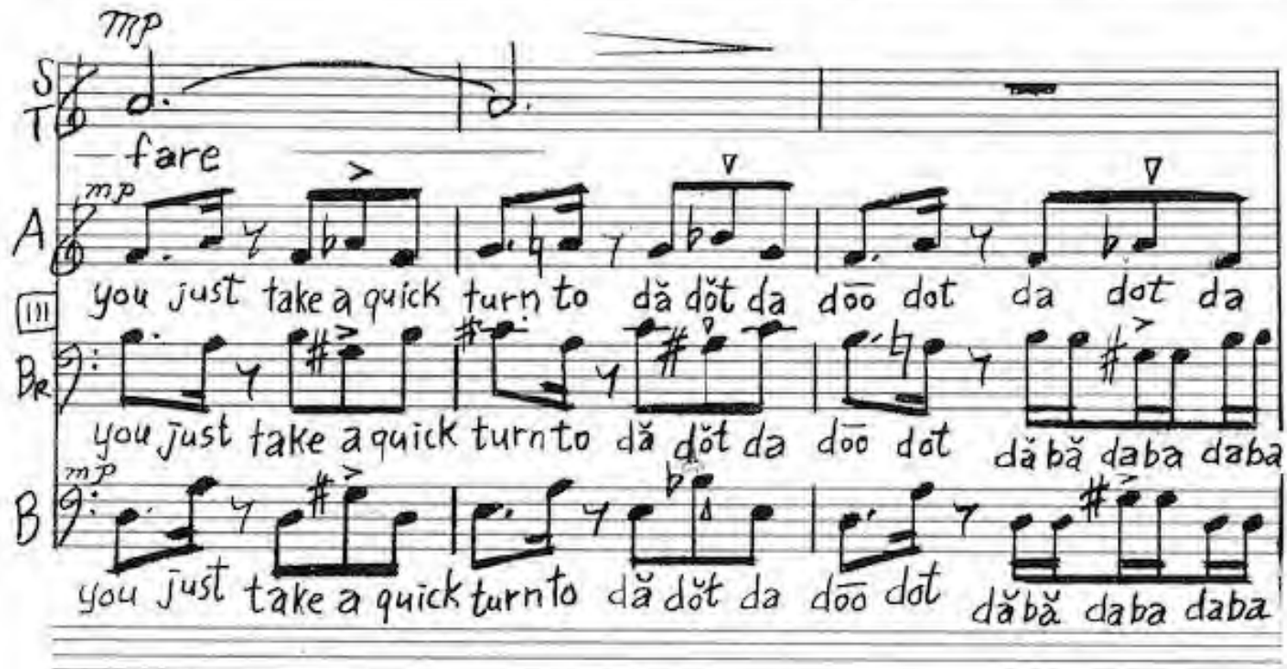

♩.=40
INVO
♩.=46
S
Time Past
A
Time Past Time Past you just? take a quick turn to?
91
T
Time Past
BR
Time Past Time Past you just? take a quick turn to?
B
Time Past Time Past you just? take a quick turn to?
A
the left and you can? stand stricken in a? narrow street.
95
BR
B
the left and you can? stand stricken in a? narrow street.
Strong Pulse in 2 thru bar 136
A
It should be a piece of flic—ker-y old film you're looking at
99
BR
B
It should be a piece of flic—ker-y old film you're looking at
S
T
(8) NNN NNN you can turn that corner and
102
A
Something antique and you just take a quick turn to the left and
BR
B
Something antique and you just take a quick turn to the left and



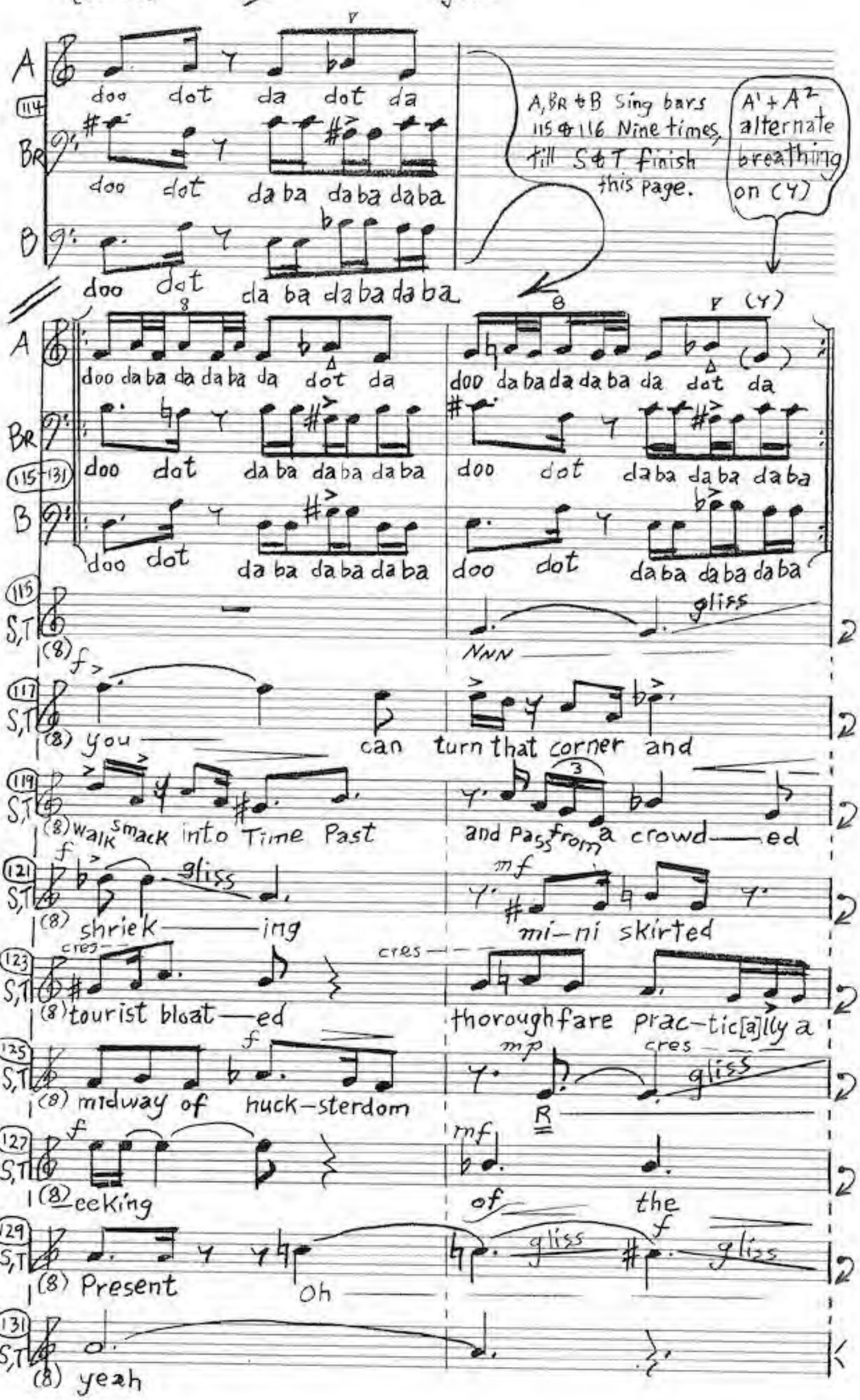


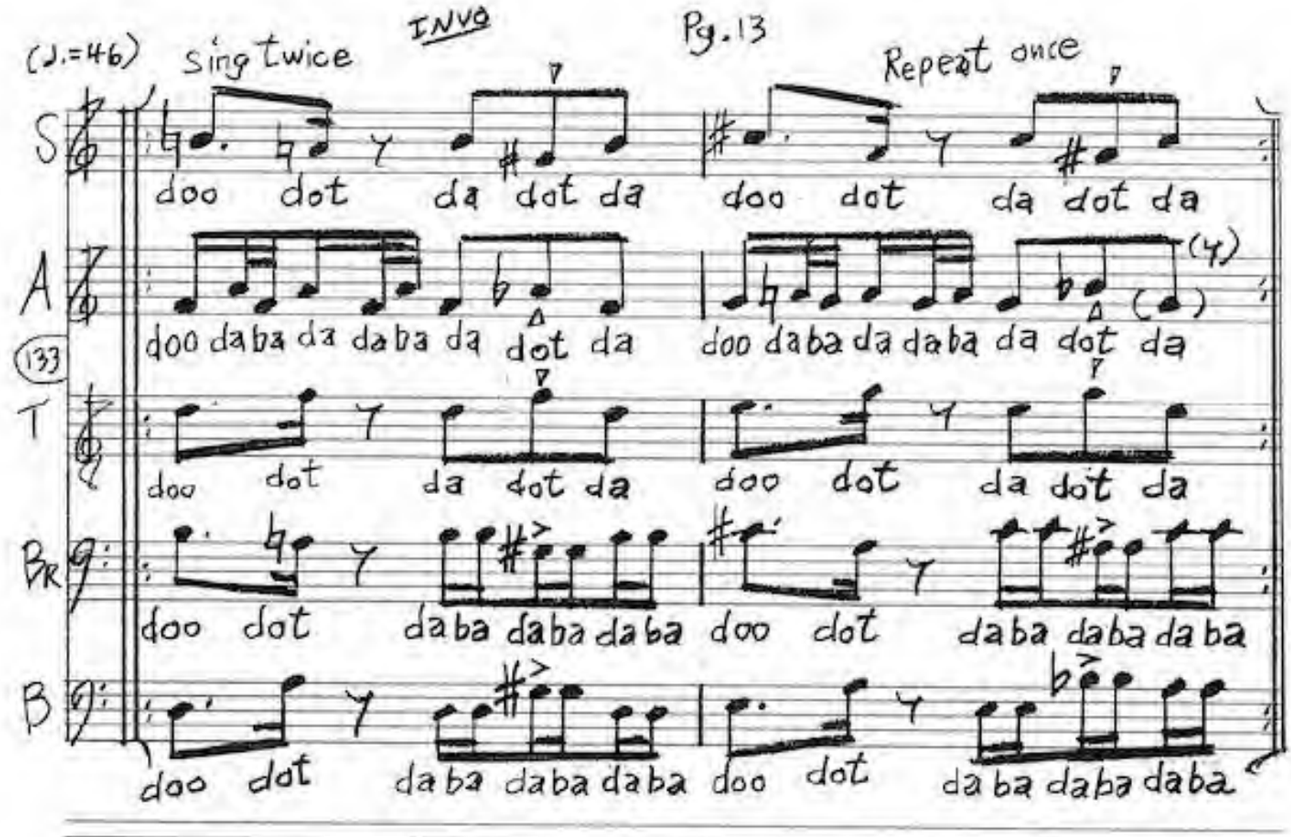
For the final "T" in the word "bŏt" or "dot" always let tounge hit roof of mouth but don't pronounce final plosive of the letter "T".

▽ = staccato with accent

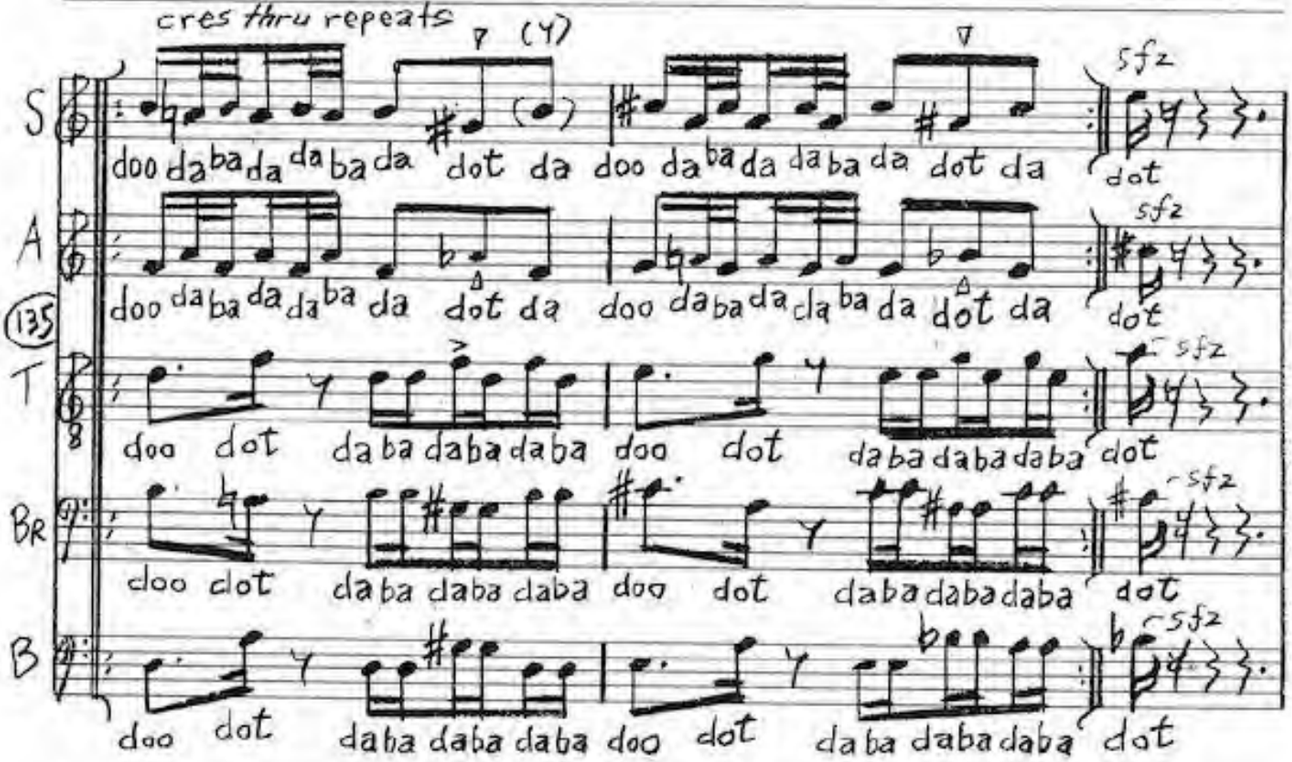


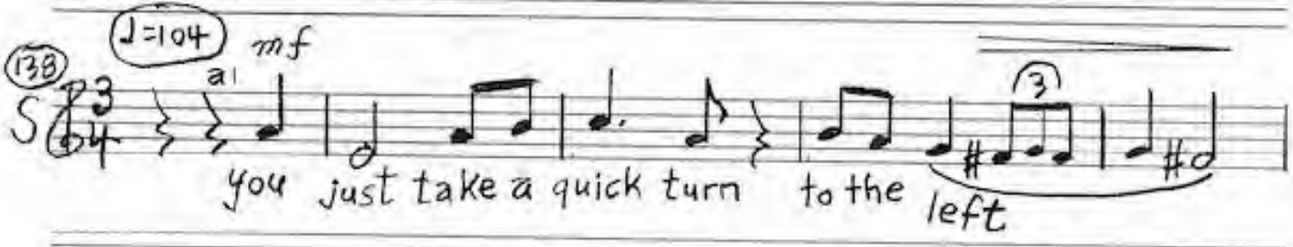
(♩.=46) INVO

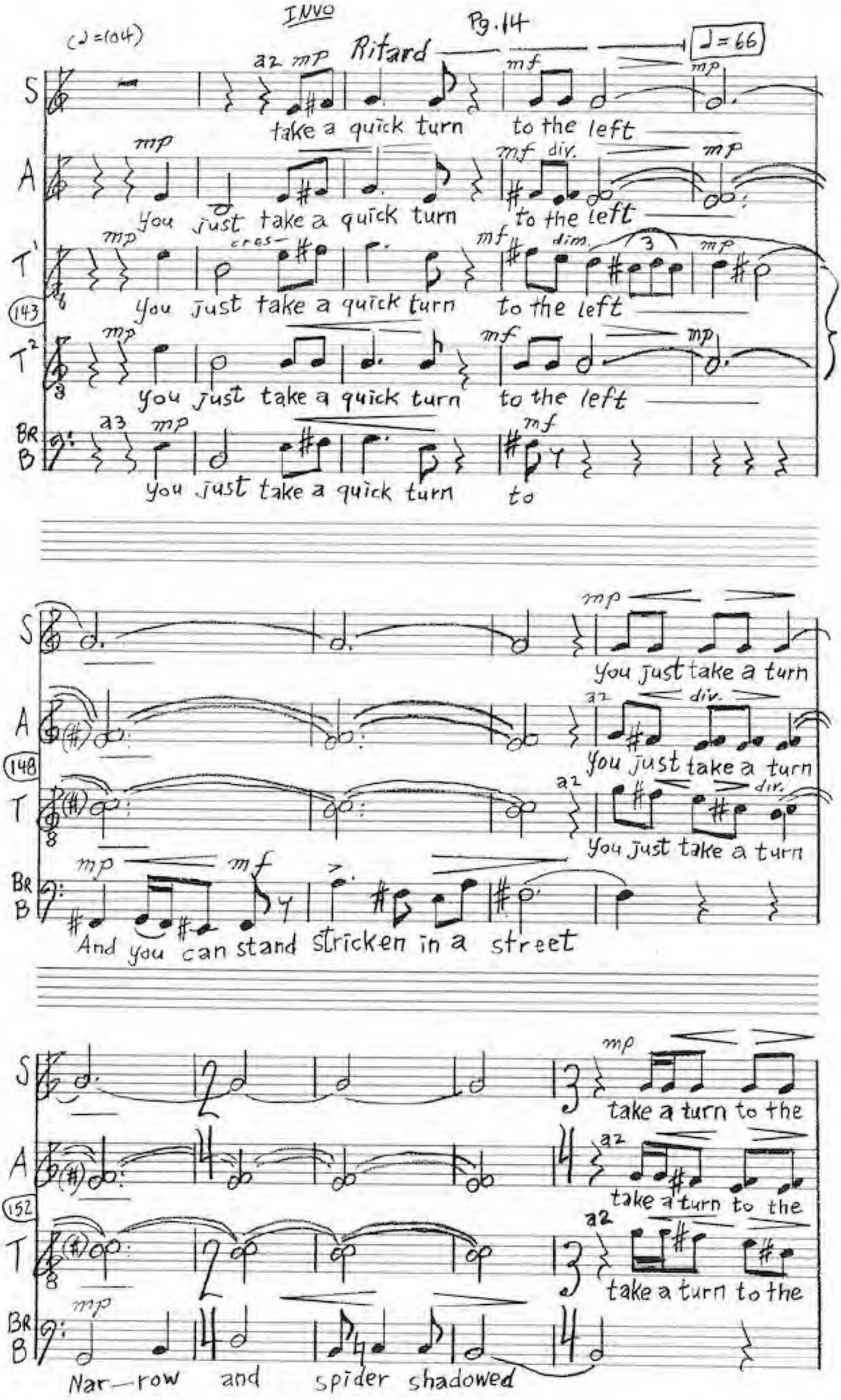

A
BR
B
S,T
doo dot da dot da
doo dot da ba da ba da ba da ba
doo dot da ba da ba da ba
A, BR & B Sing bars 115 & 116 Nine times, till S & T finish this page.
A1 + A2 alternate breathing on (Y)
doo da ba da da ba da dot da
doo dot da ba da ba da ba
doo dot da ba da ba da ba
NNN
gliss
you can turn that corner and
walk smack into Time Past
and Pass from a crowd ed
shriek ing
mi-ni skirted
tourist bloat ed
thoroughfare prac-tic[a]lly a
midway of huck-sterdom
eeking
of the
Present Oh
yeah

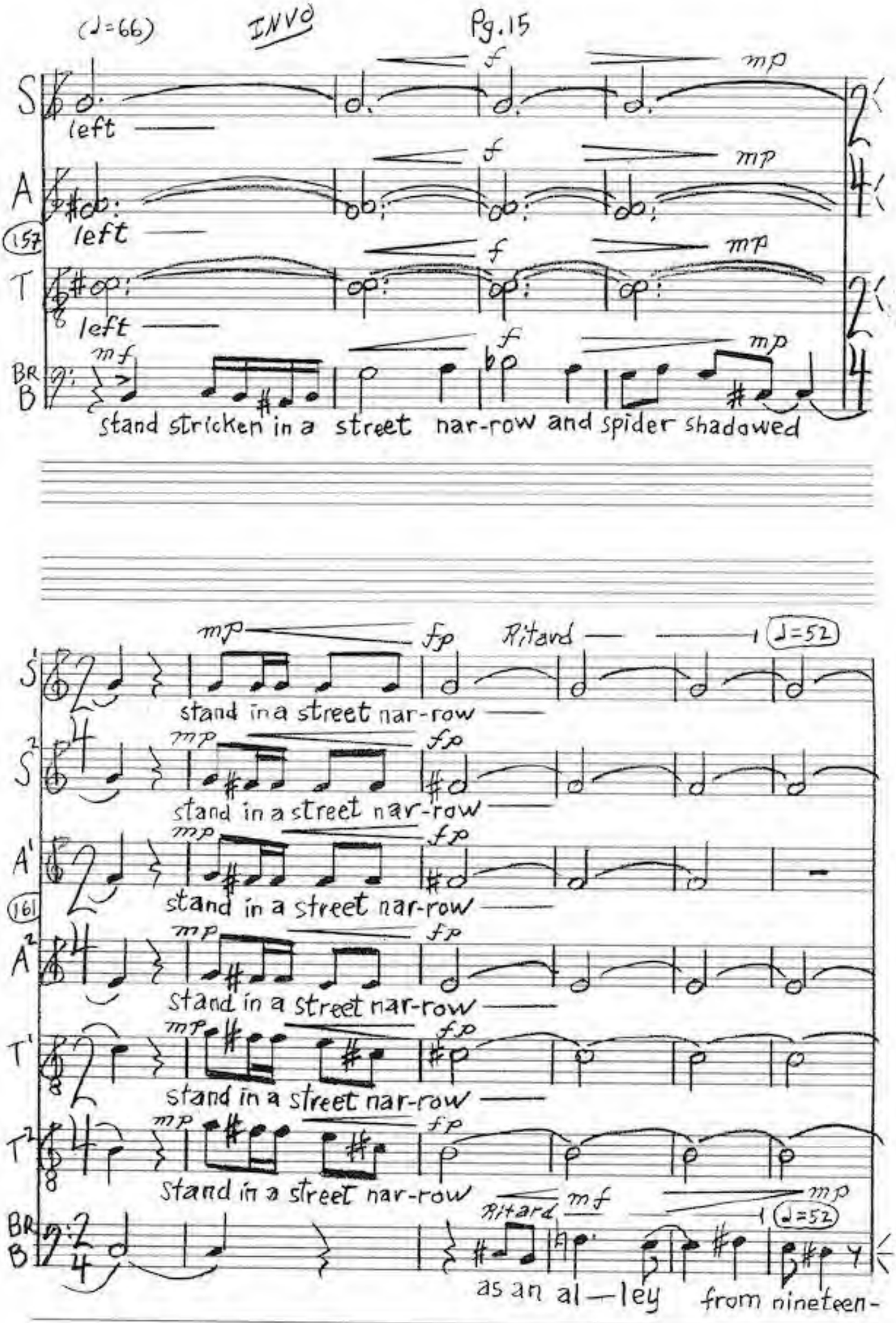


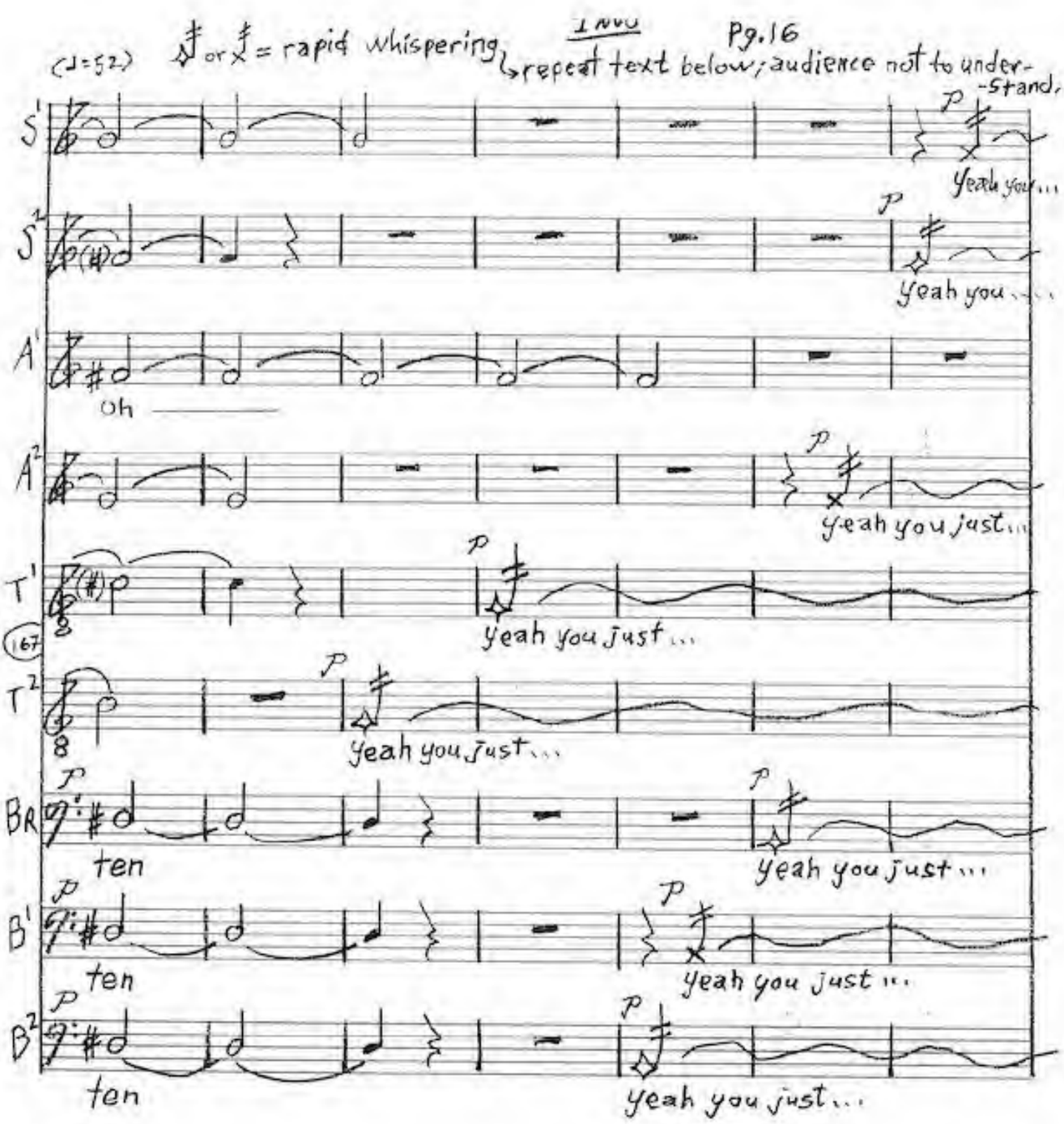
Sing 135-36 three times if cres. still possible. or more





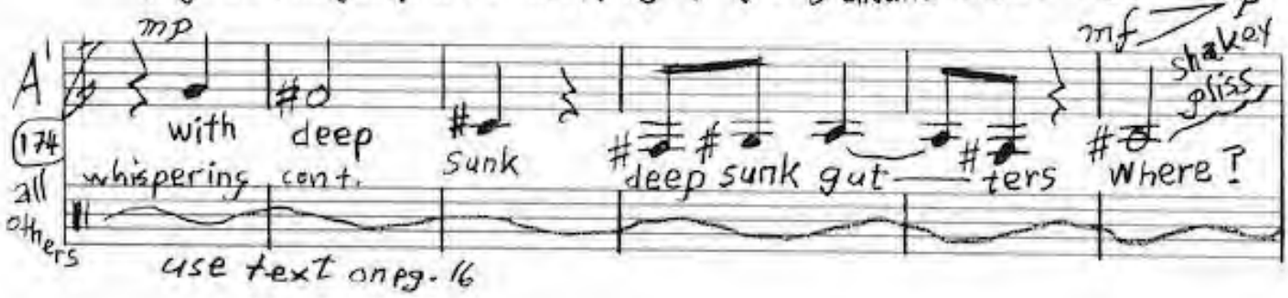
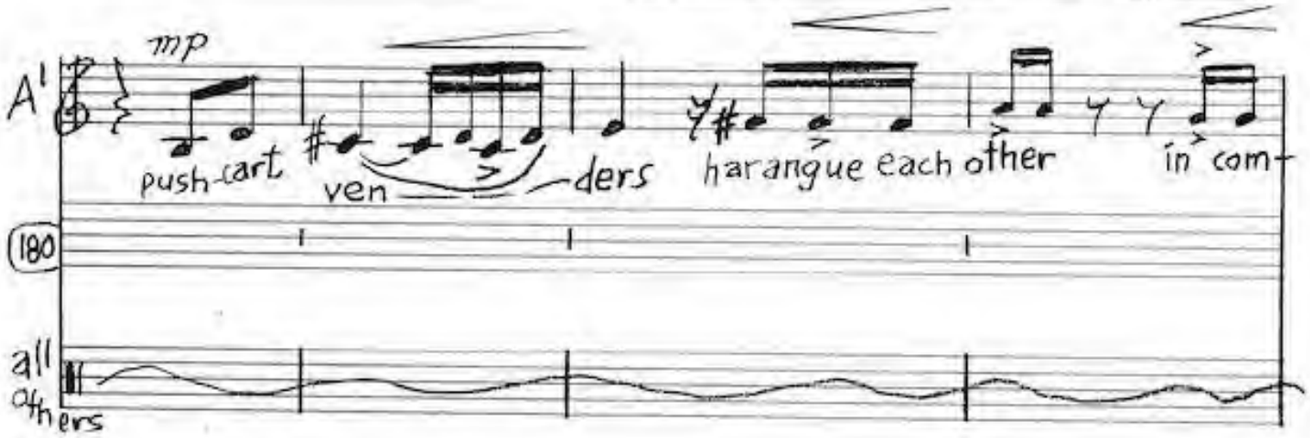
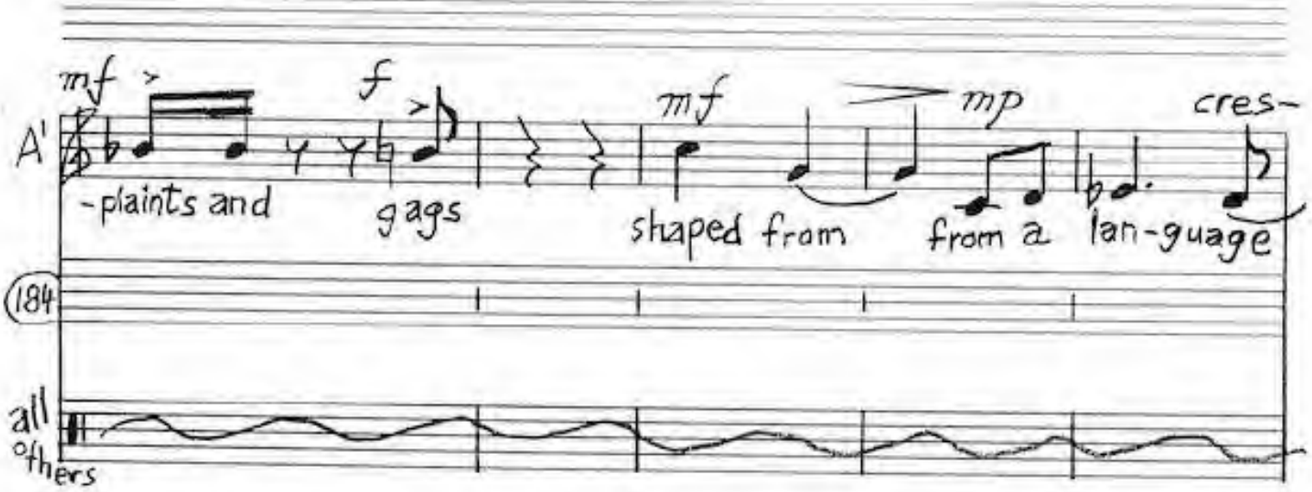
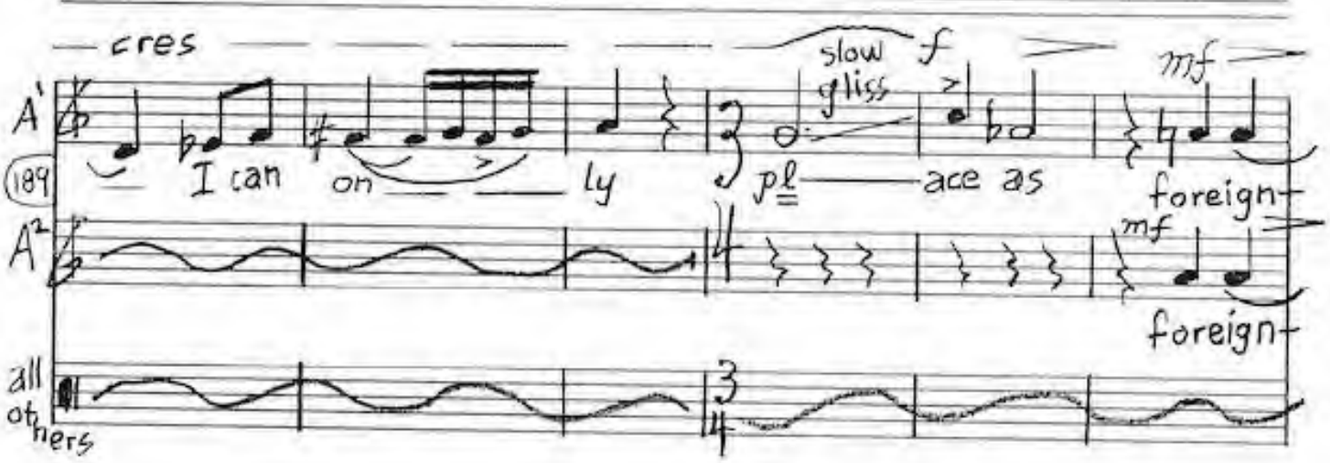

(♩=104)
Ritard
♩=66
S
A
T1
T2
BR B
143
148
152
a2 mp
mf
mp
div.
cres-
dim.
a3
take a quick turn to the left
You just take a quick turn to the left
You just take a quick turn to the left
You just take a quick turn to the left
You just take a quick turn to
You just take a turn
You just take a turn
You just take a turn
And you can stand stricken in a street
take a turn to the
take a turn to the
take a turn to the
Nar—row and spider shadowed


(♩=66)
INVO
S
A
T
BR
B
left
left
left
157
f
mp
mf
stand stricken in a street nar-row and spider shadowed
S1
S2
A1
A2
T1
T2
161
mp
fp
Ritard
♩=52
stand in a street nar-row
as an al—ley from nineteen-



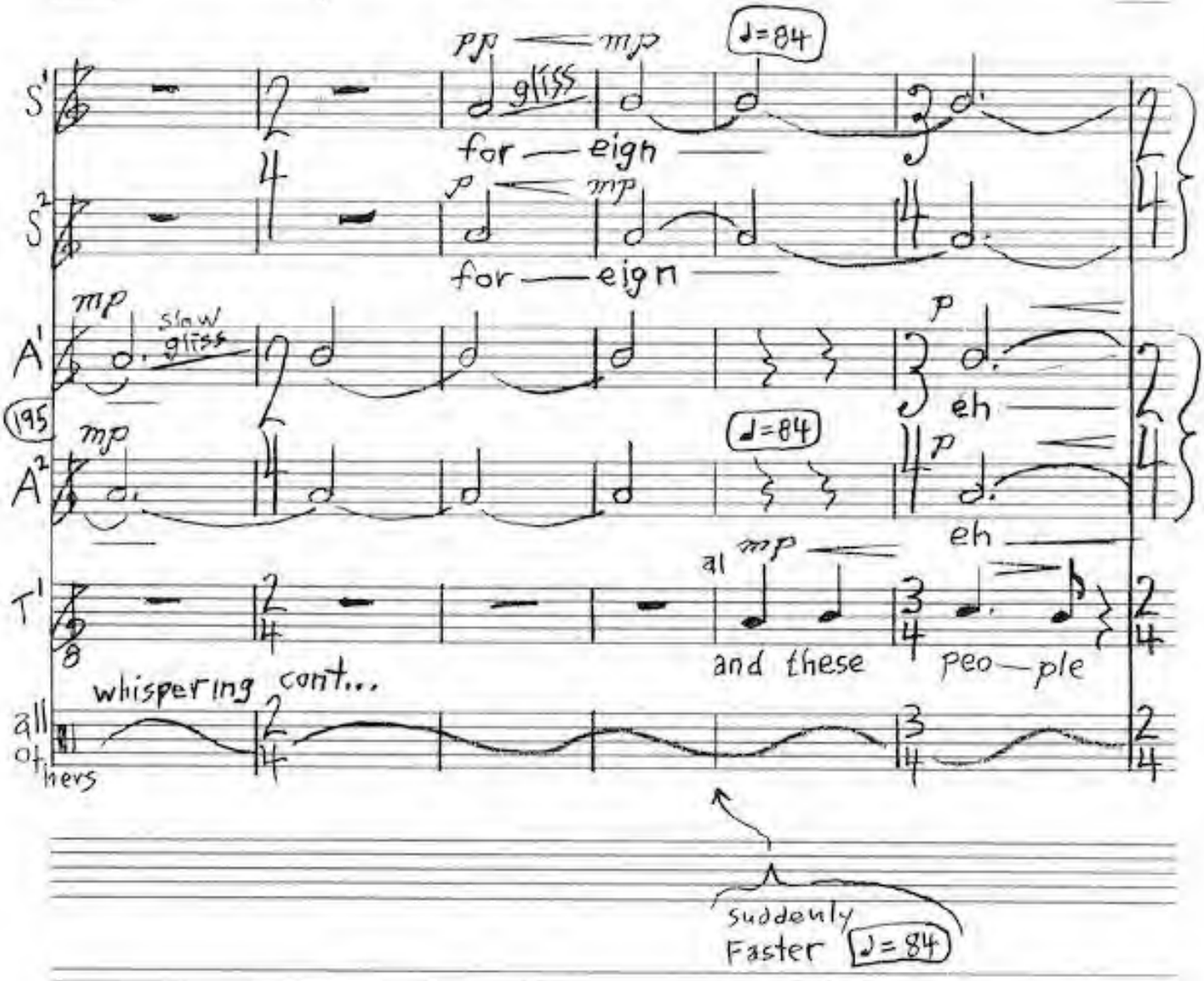
yeah, you just take a quick turn to the left,
and you can stand stricken in a street
narrow and spider-shadowed
as an alley from 1910:
it should be a piece of flickery old film you're looking at,
something antique and quaint
a narrow street with deep sunk gutters,
where pushcart venders, in sloppy Mack Sennet clothes,
harangue each other in complaints and gags
shaped from a language you can only place as FOREIGN:
and isn't this a SILENT movie,
and where the fuck is Charlie Chaplin,
dawdling amongst the fat mama-mia women
and the moustachioed old men,
and the naked little kids peeing in the gutter?

(♩=52) INVO

~~~ = whispering

sing as though you're stepping gingerly around dead rat.







underlined consonant = sound consonant.


~~~

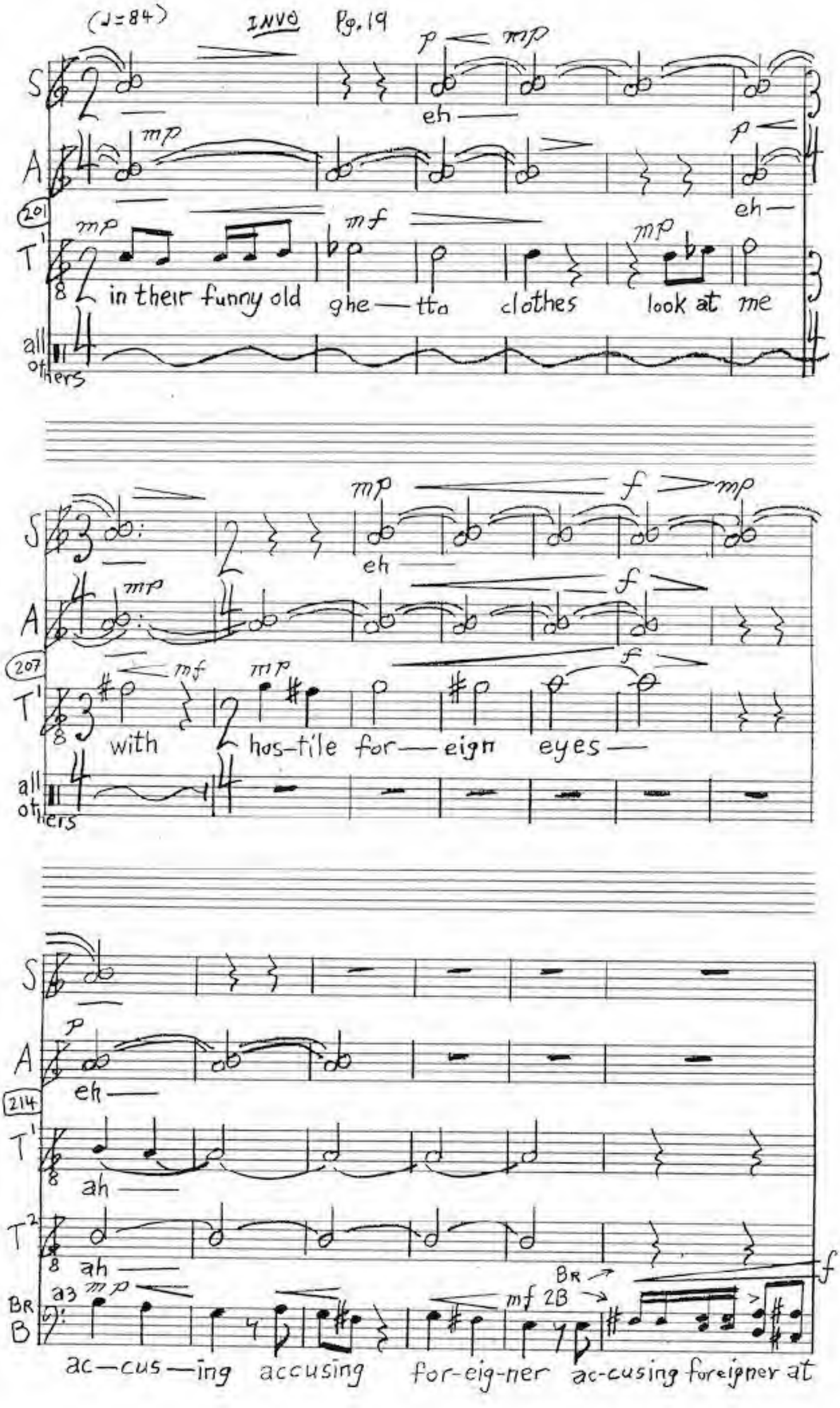
(♩=52) INVO Pg. 18

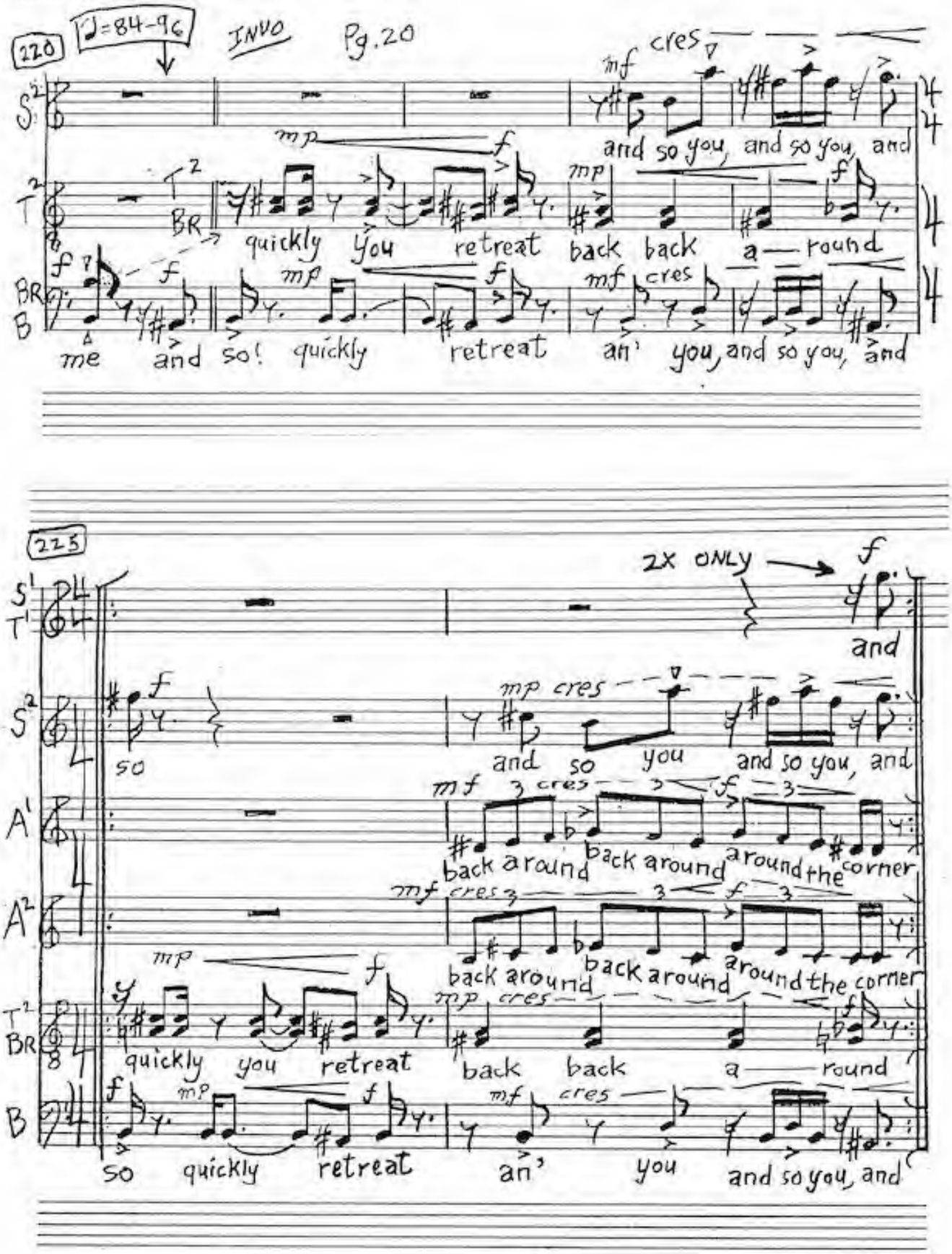
yeah, you just take a quick turn to the left,
and you can stand stricken in a street
narrow and spider-shadowed
as an alley from 1910:
it should be a piece of flickery old film you're looking at,
something antique and quaint
a narrow street with deep sunk gutters,
where pushcart venders, in sloppy Mack Sennet clothes,
harangue each other in complaints and gags
shaped from a language you can only place as FOREIGN:
and isn't this a SILENT movie,
and where the fuck is Charlie Chaplin,
dawdling amongst the fat mama-mia women
and the moustachioed old men,
and the naked little kids peeing in the gutter?

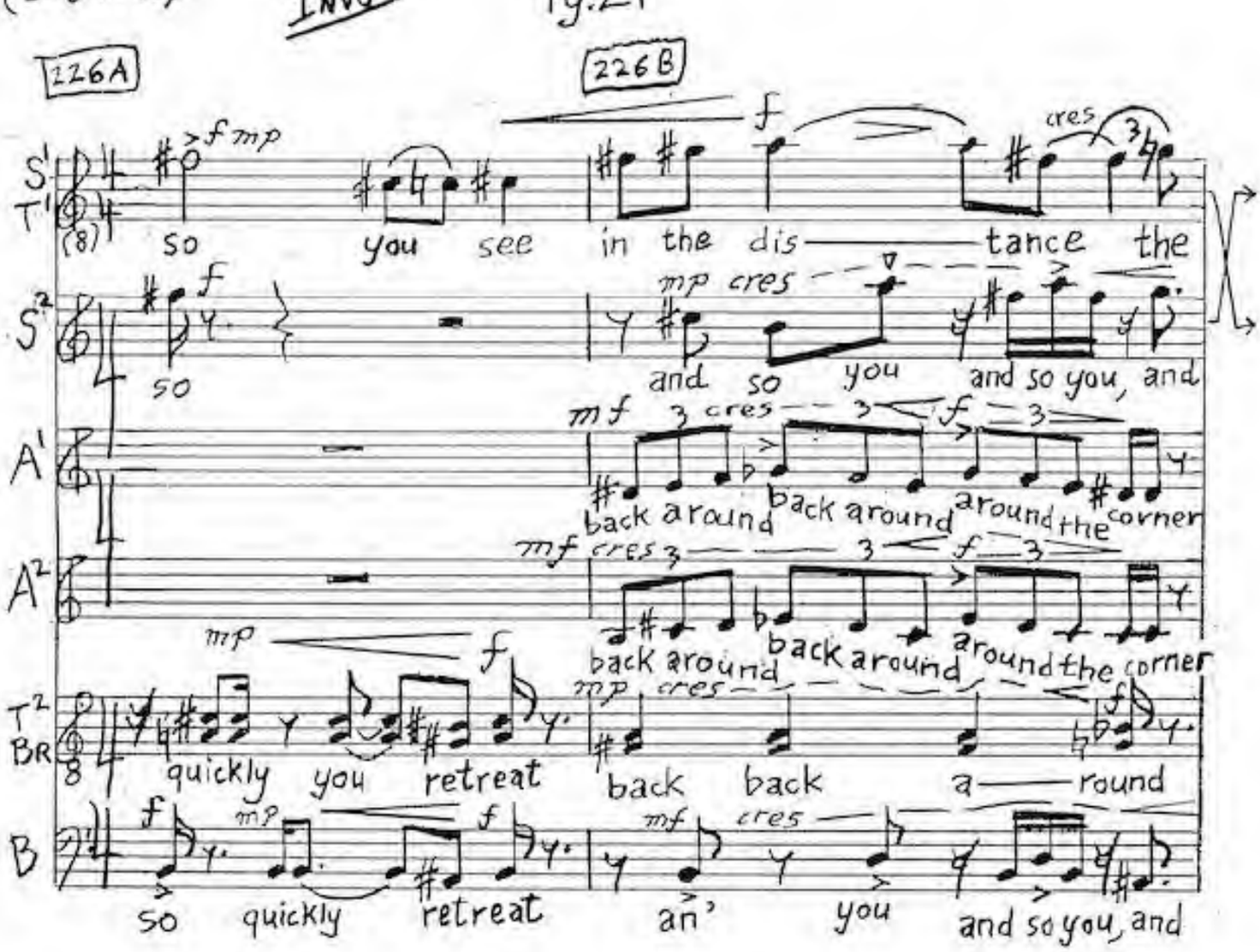


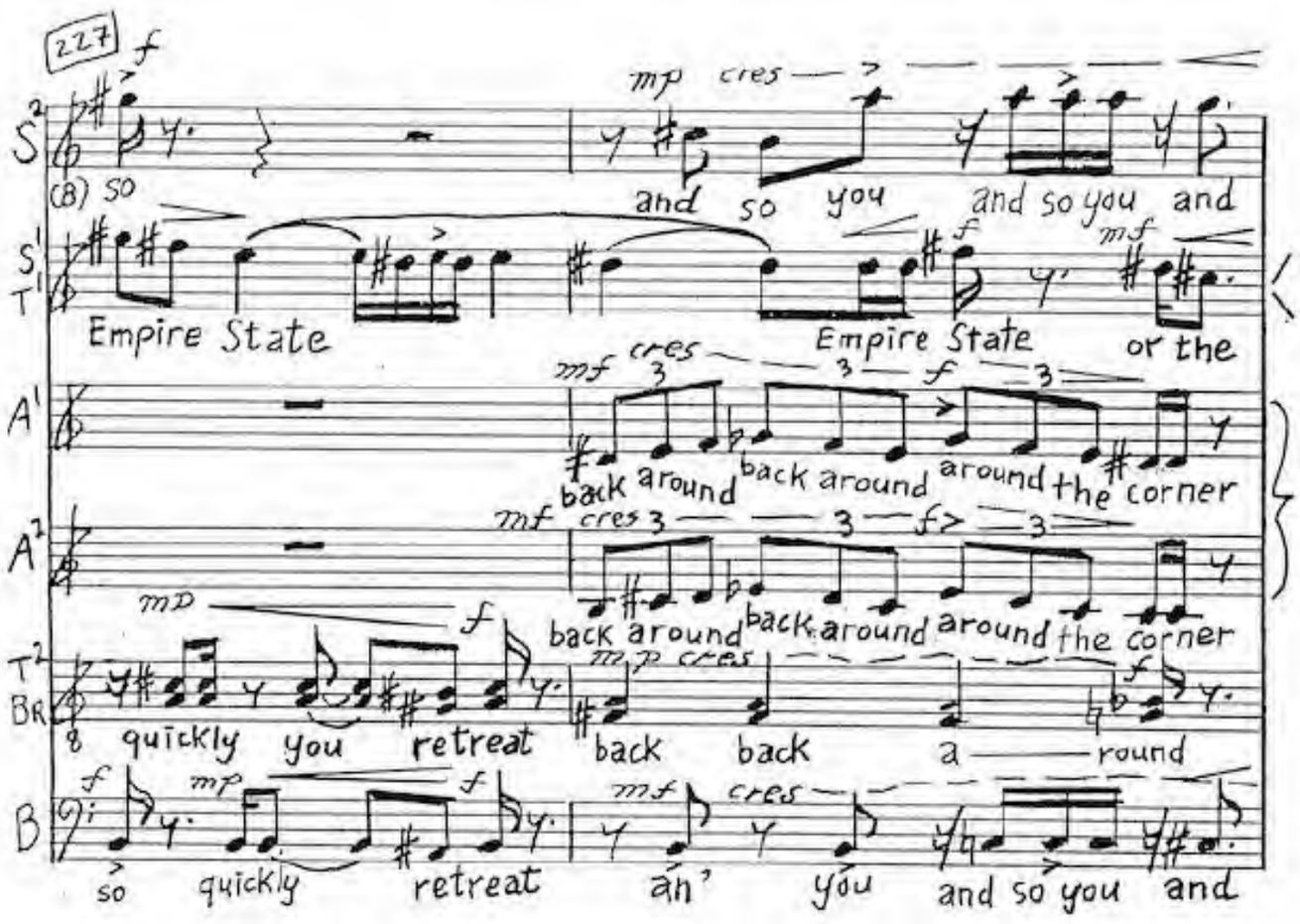
suddenly Faster ♩=84

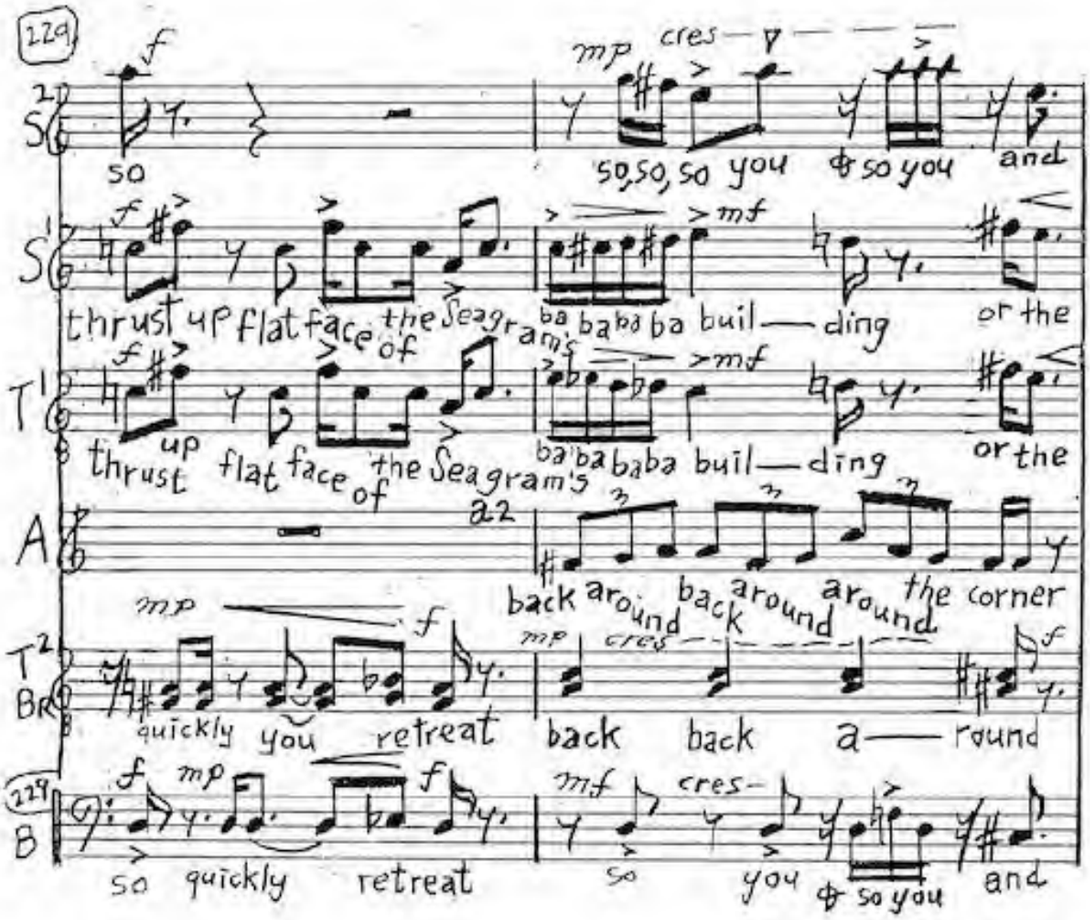
~~~ = whispering
~~~

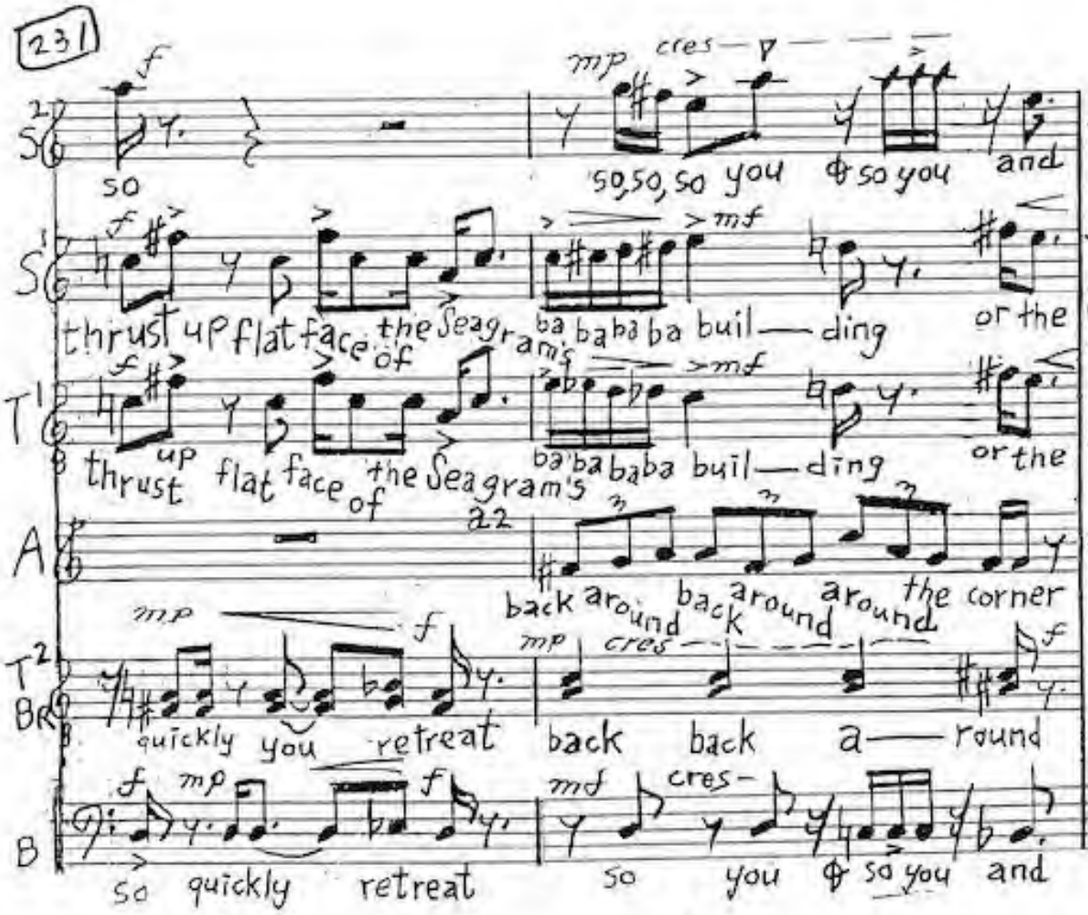

(♩=84)
INVO Pg. 19
S
A
T1
all others
eh
in their funny old ghe—tto clothes look at me
with hos-tile for—eign eyes—
ah
ac—cus—ing accusing for-eig-ner ac-cusing foreigner at
BR
B


220
♩=84-96
INVO
Pg.20
S2
T2
BR
B
cres
and so you, and so you, and
quickly you retreat back back a round
me and so! quickly retreat an' you, and so you, and
225
2x ONLY
and
so
and so you and so you, and
back around back around around the corner
back around back around around the corner
quickly you retreat back back a round
so quickly retreat an' you and so you, and

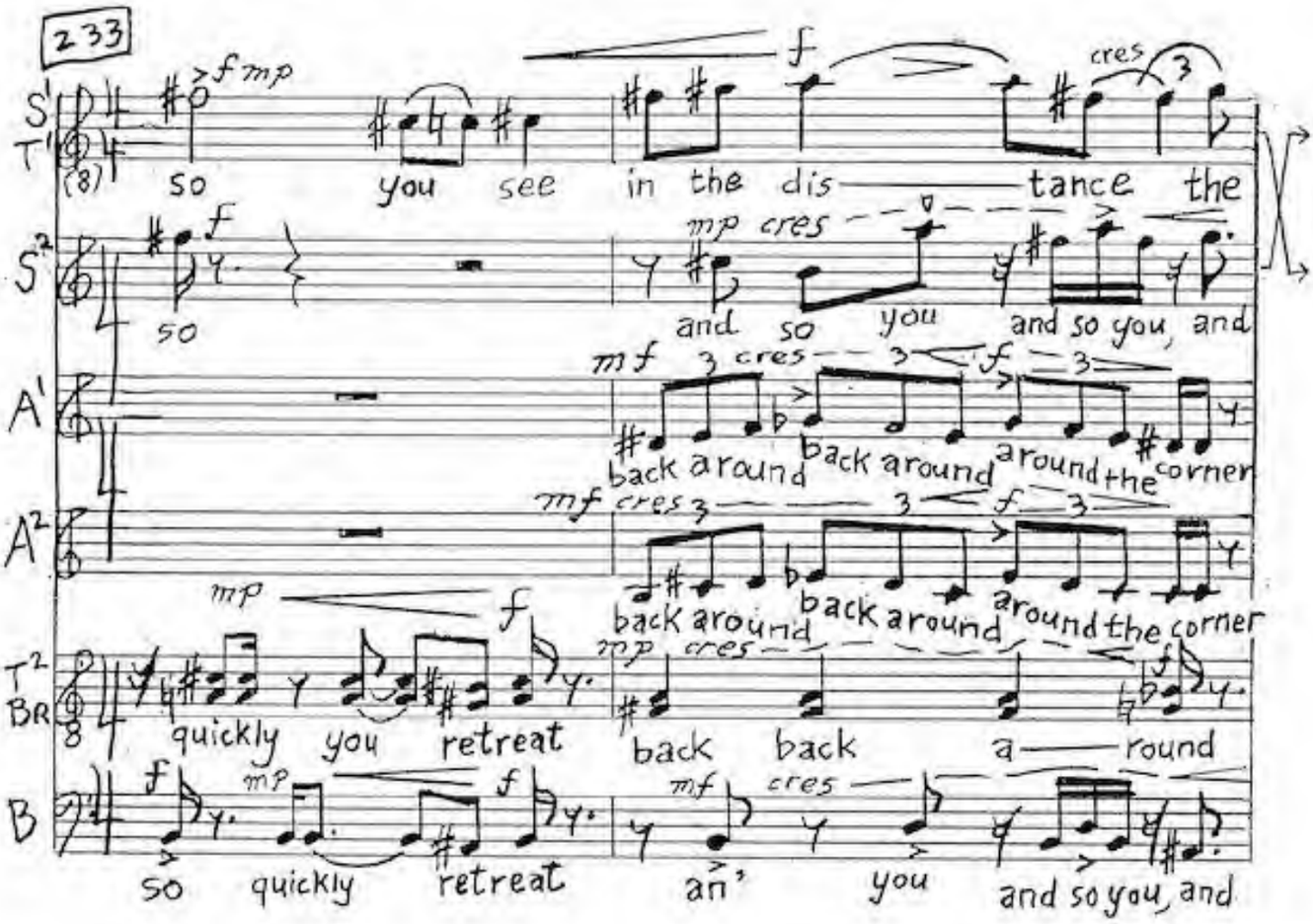

226A
226B
S1 T1
S2
A1
A2
T2 BR
B
so you see in the dis tance the
and so you and so you, and
back around back around around the corner
quickly you retreat back back a round
so quickly retreat an' you and so you, and

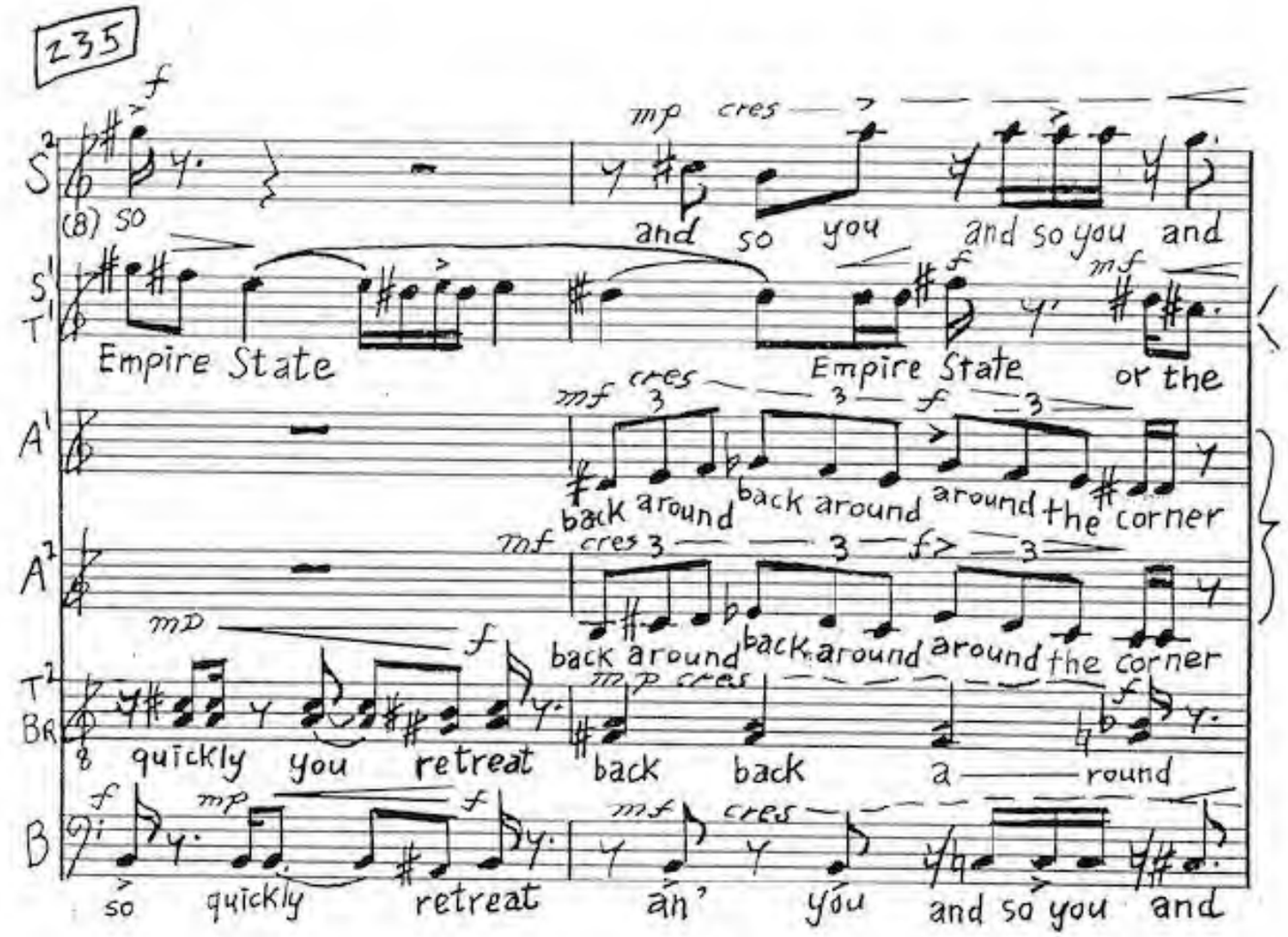

227
S2
S1 T1
A1
A2
T2 BR
B
and so you and so you and
Empire State Empire State or the
back around back around around the corner
quickly you retreat back back a round
so quickly retreat an' you and so you and


229
S2
S1
T1
A
T2
BR
B
so
so, so, so you & so you and
thrust up flat face of the Seagram's
ba ba ba ba buil — ding
or the
up thrust flat face of the Seagram's
ba ba ba ba buil — ding
or the
a2
back around back around around the corner
quickly you retreat
back back a — round
so quickly retreat
so you & so you and

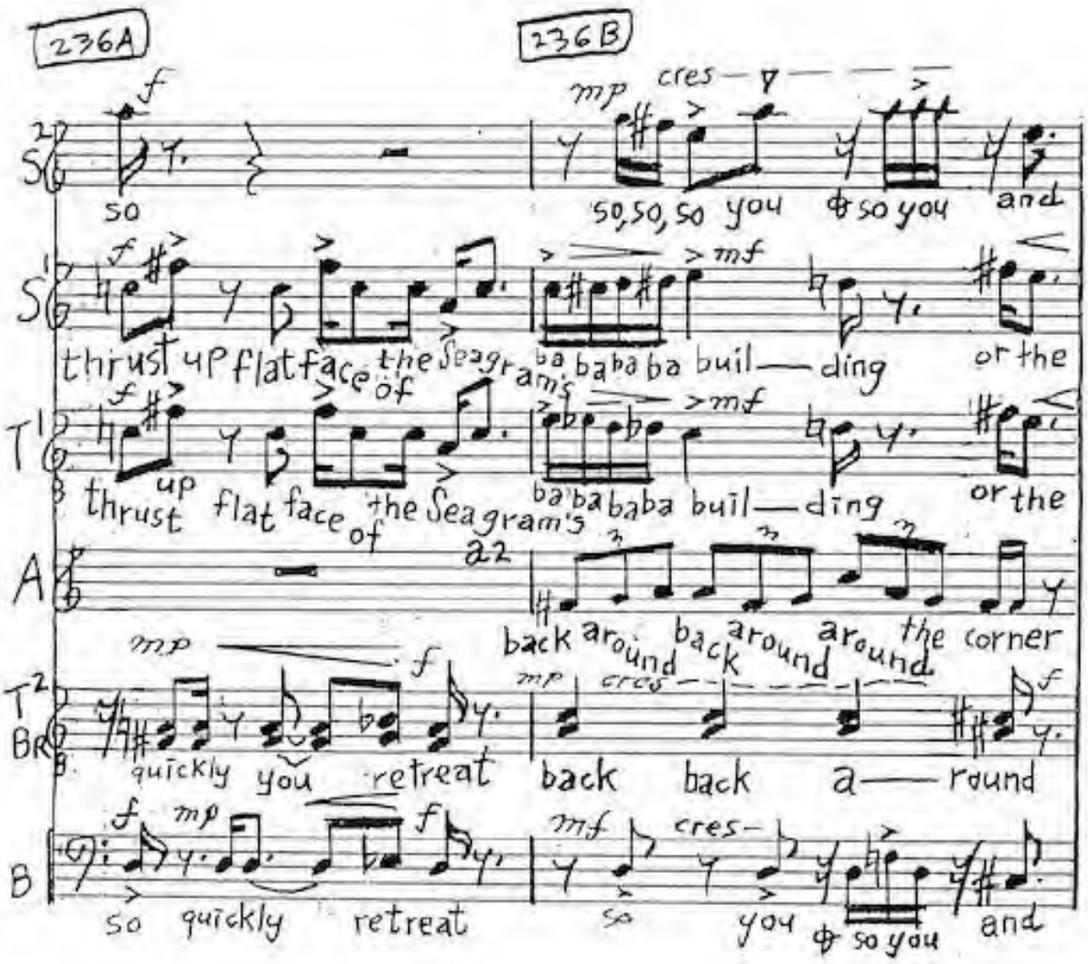

231
S2
S1
T1
A
T2
BR
B
so
so, so, so you & so you and
thrust up flat face of the Seagram's
ba ba ba ba buil — ding
or the
up thrust flat face of the Seagram's
ba ba ba ba buil — ding
or the
a2
back around back around around the corner
quickly you retreat
back back a — round
so quickly retreat
so you & so you and

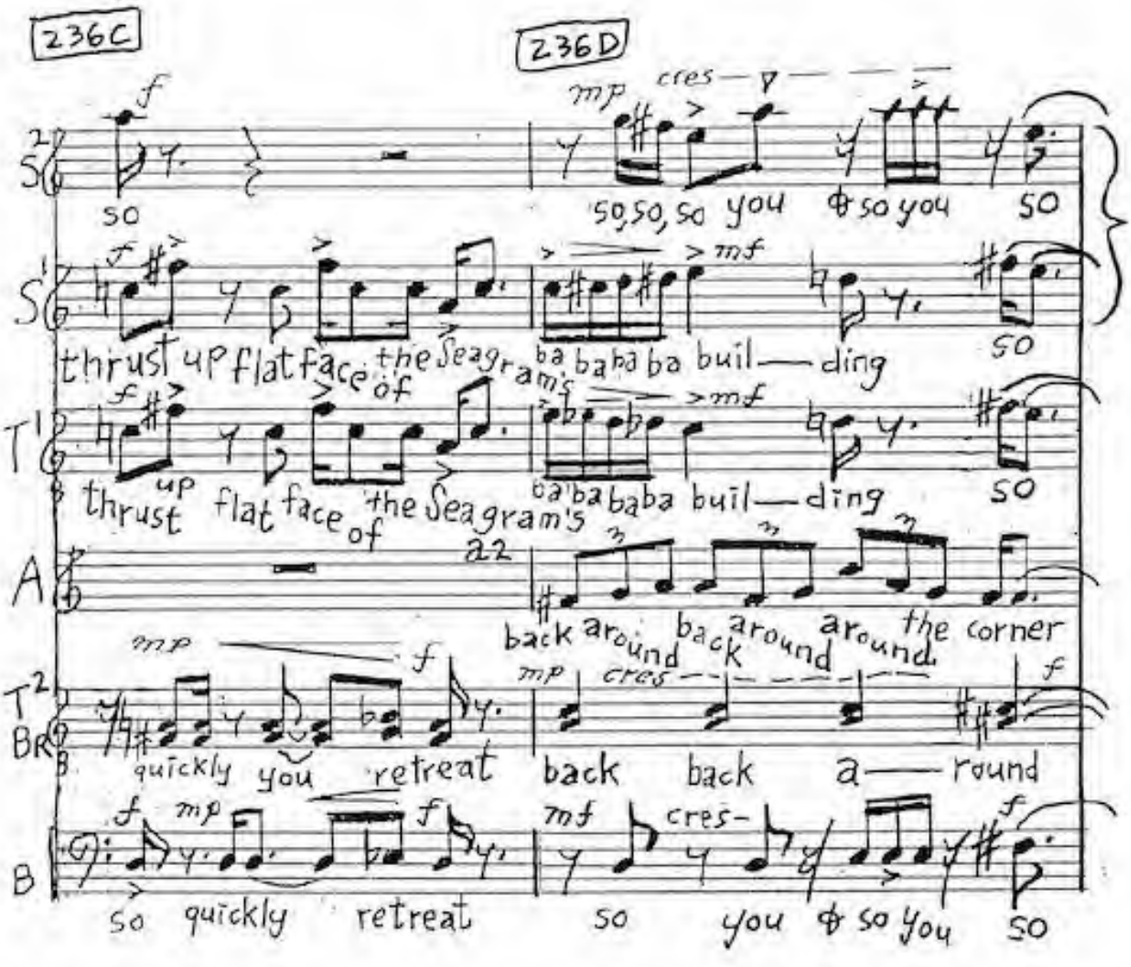
to pg. 22A →

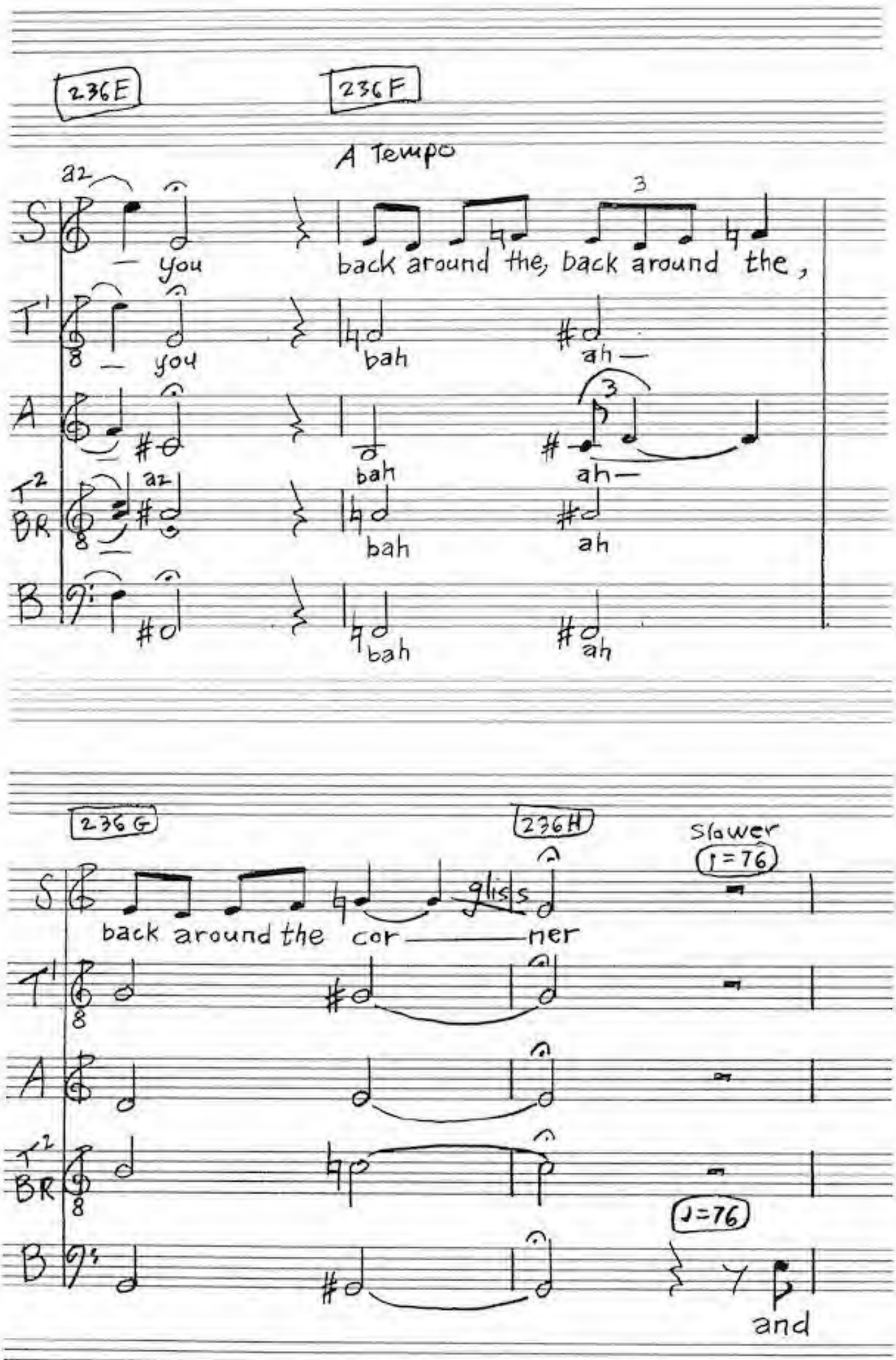

233
S1 T1
S2
A1
A2
T2 BR
B
so you see in the dis tance the
and so you and so you, and
back around back around around the corner
back around back around around the corner
quickly you retreat
back back a round
so quickly retreat
an' you and so you, and


235
S2
S1 T1
A1
A2
T2 BR
B
(8) so
and so you and so you and
Empire State
Empire State or the
back around back around around the corner
back around back around around the corner
quickly you retreat
back back a round
so quickly retreat
an' you and so you and

← from pg. 22


236A
236B
so
so, so, so you & so you and
thrust up flat face of the Seagram's
ba ba ba ba buil — ding or the
thrust up flat face of the Seagram's
ba ba ba ba buil — ding or the
a2
back around back around around the corner
quickly you retreat
back back a — round
so quickly retreat
so you & so you and


236C
236D
so
so, so, so you & so you so
thrust up flat face of the Seagram's
ba ba ba ba buil — ding so
thrust up flat face of the Seagram's
ba ba ba ba buil — ding so
a2
back around back around around the corner
quickly you retreat
back back a — round
so quickly retreat
so you & so you so



← from pg. 22B

to pg. 22D →

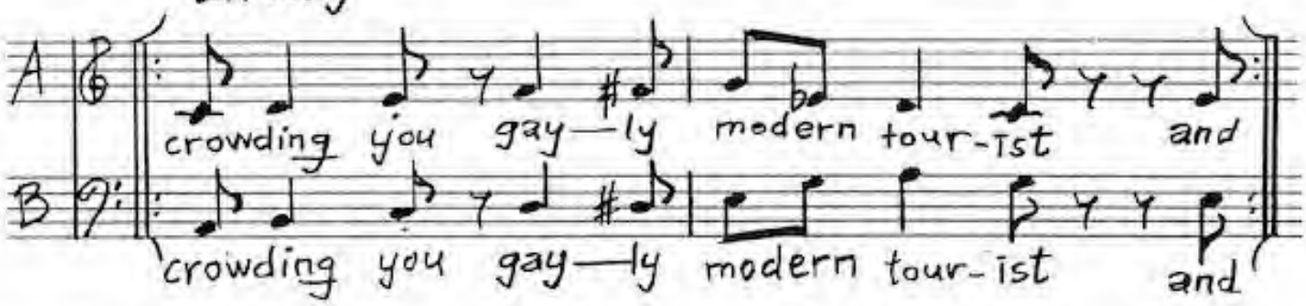
(♩=76)

INVO

236I

236J

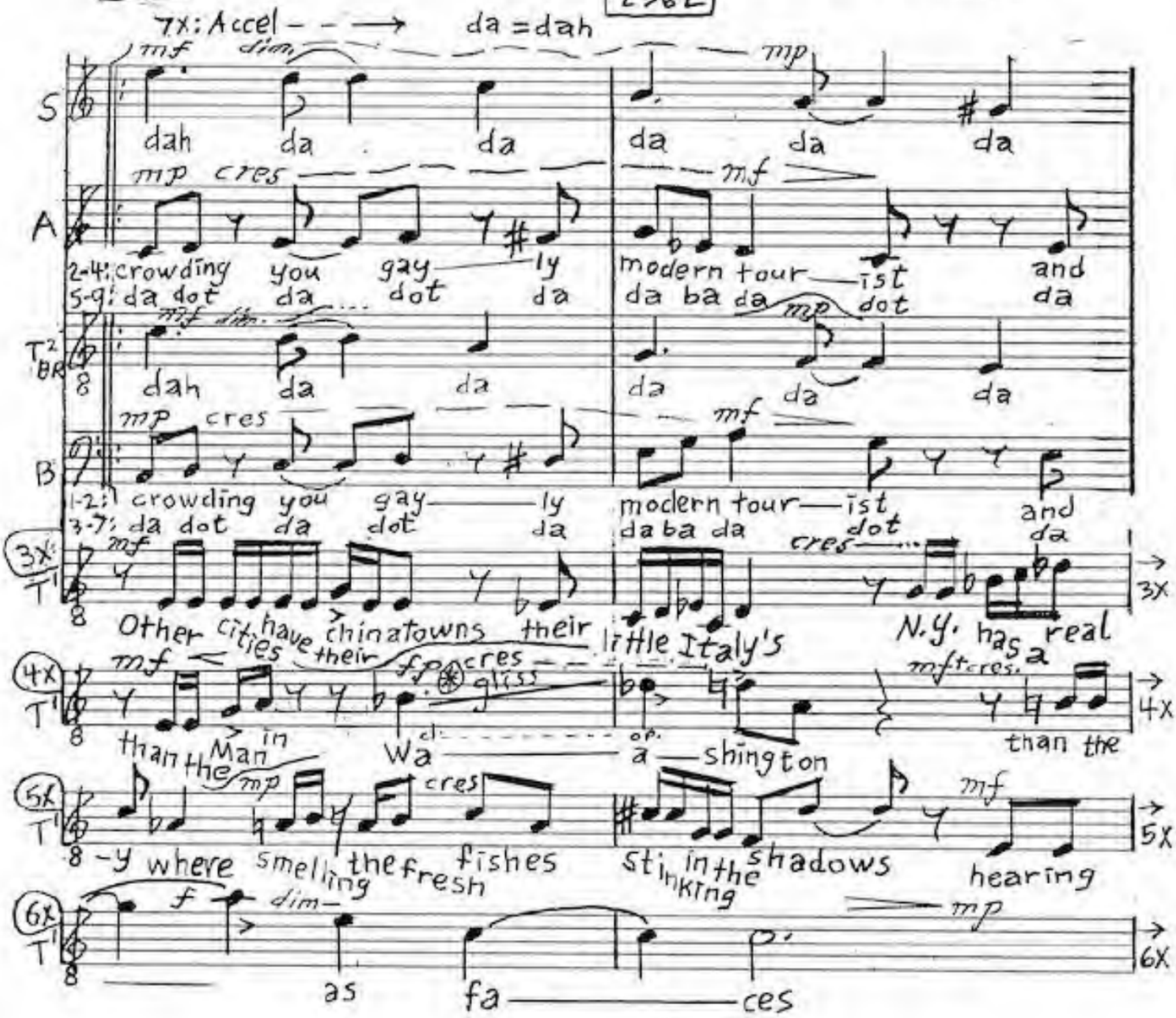
2X only



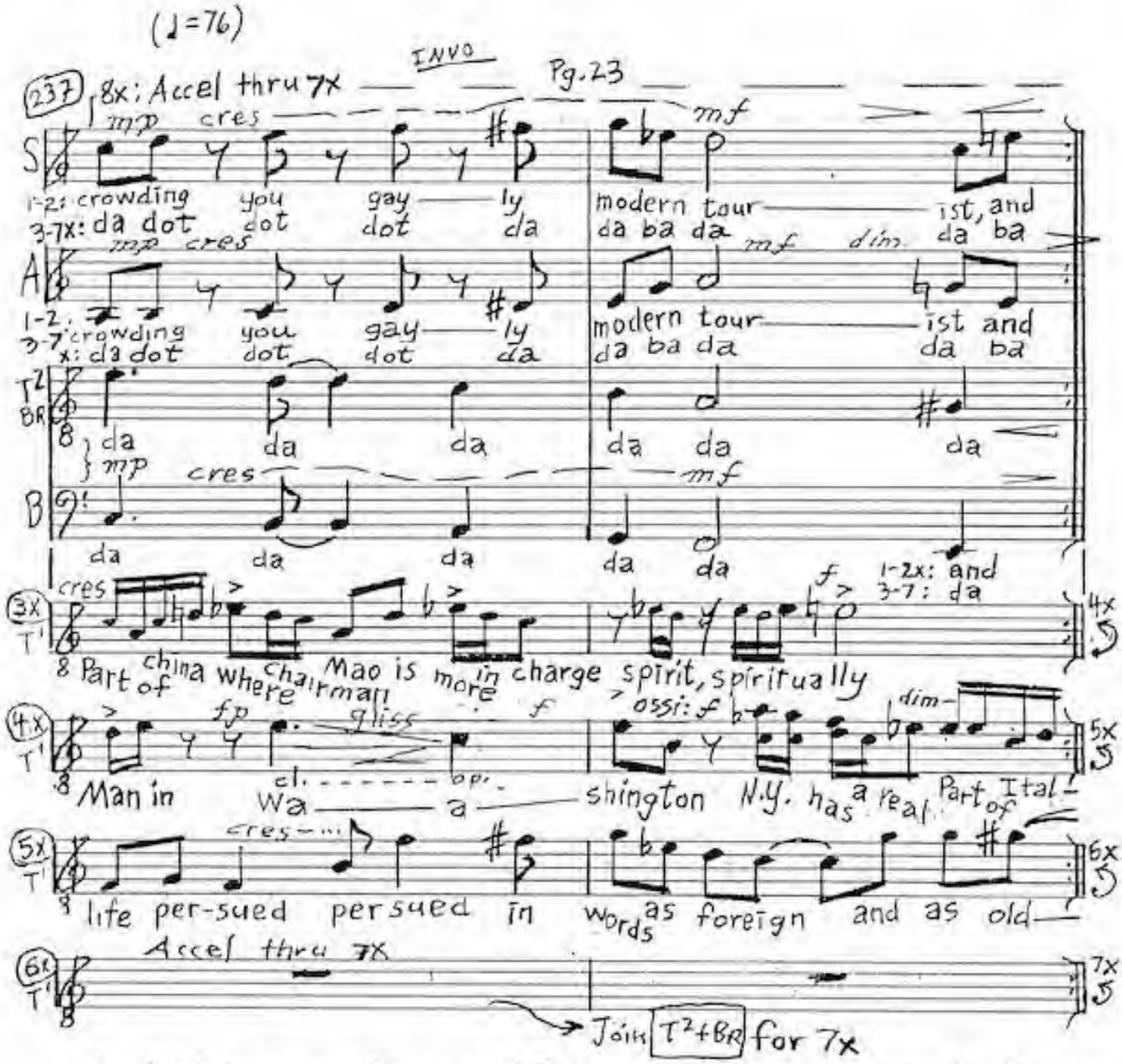
236K

sing 4-bar phrase 7 times. T' starts 3rd time.

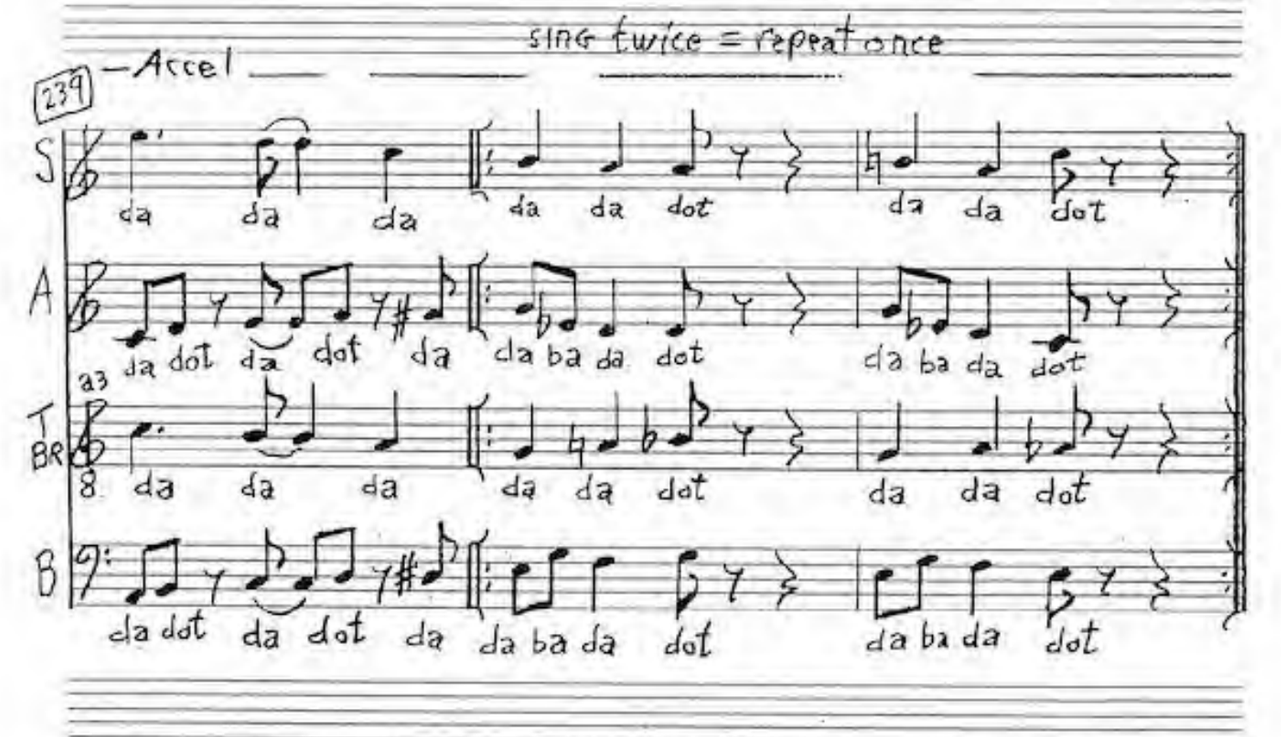
236L



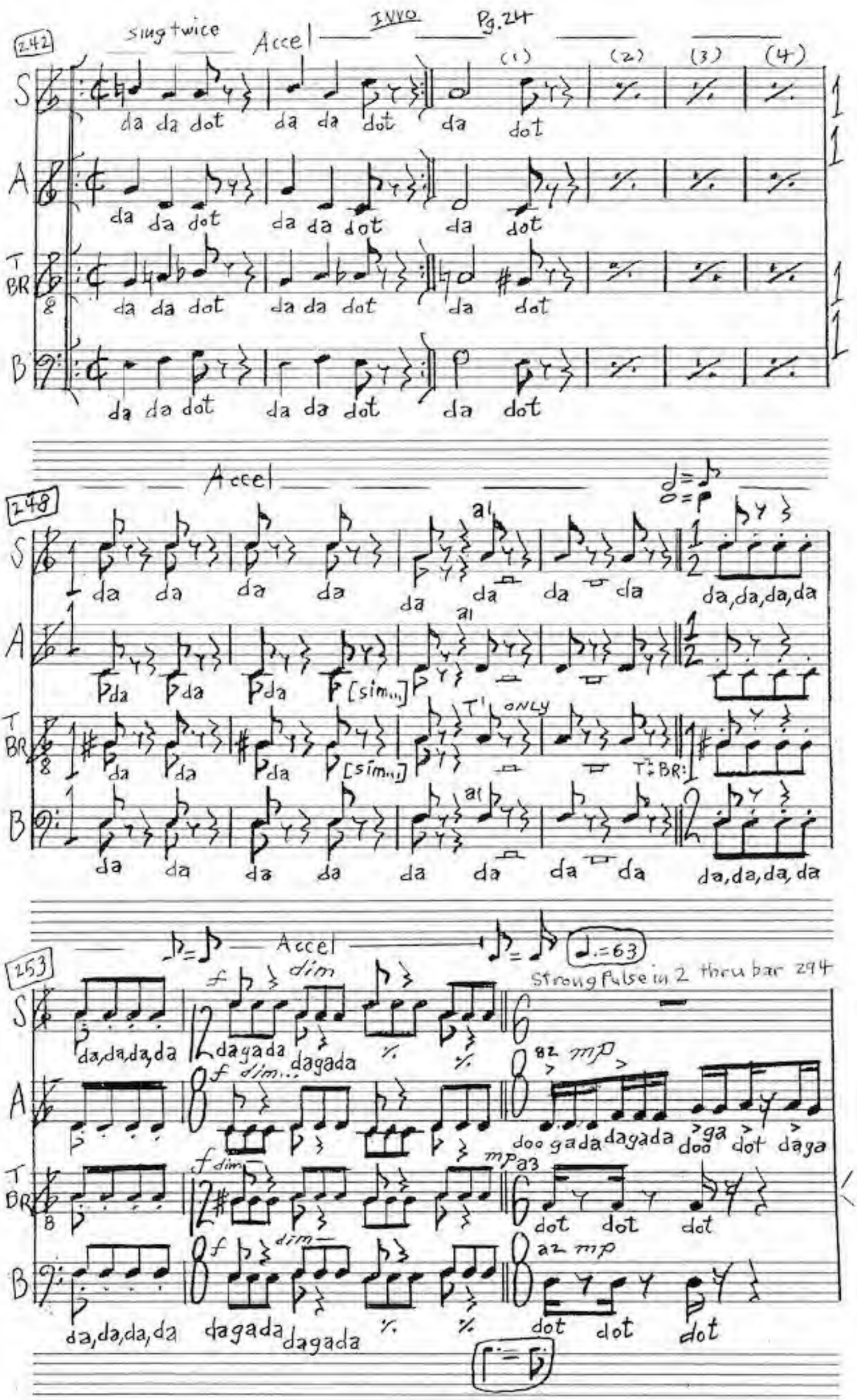
To pg. 23 →

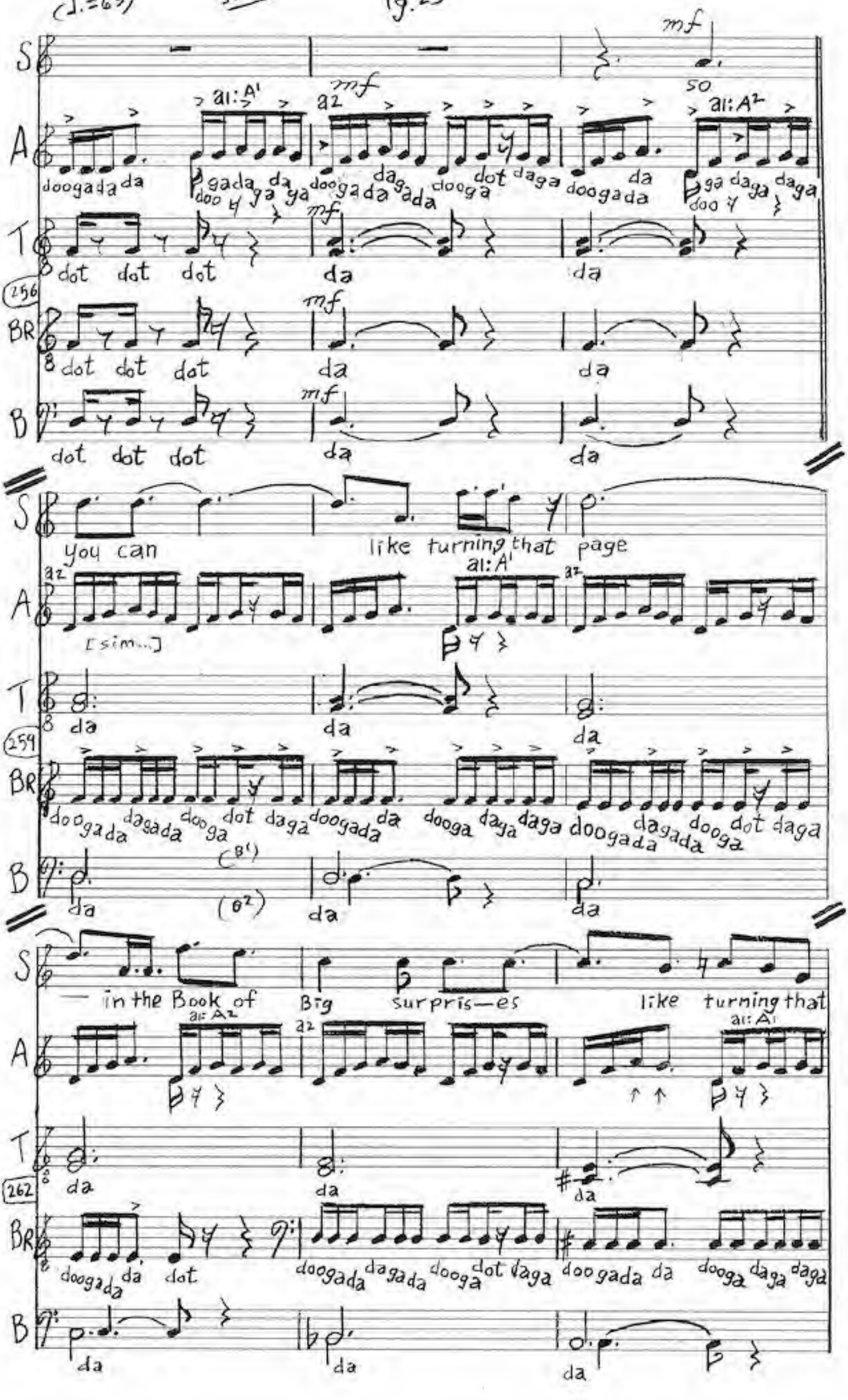


(*) start "wa" mostly closed [cl.] off; open [op.] gradually like plunger mute.

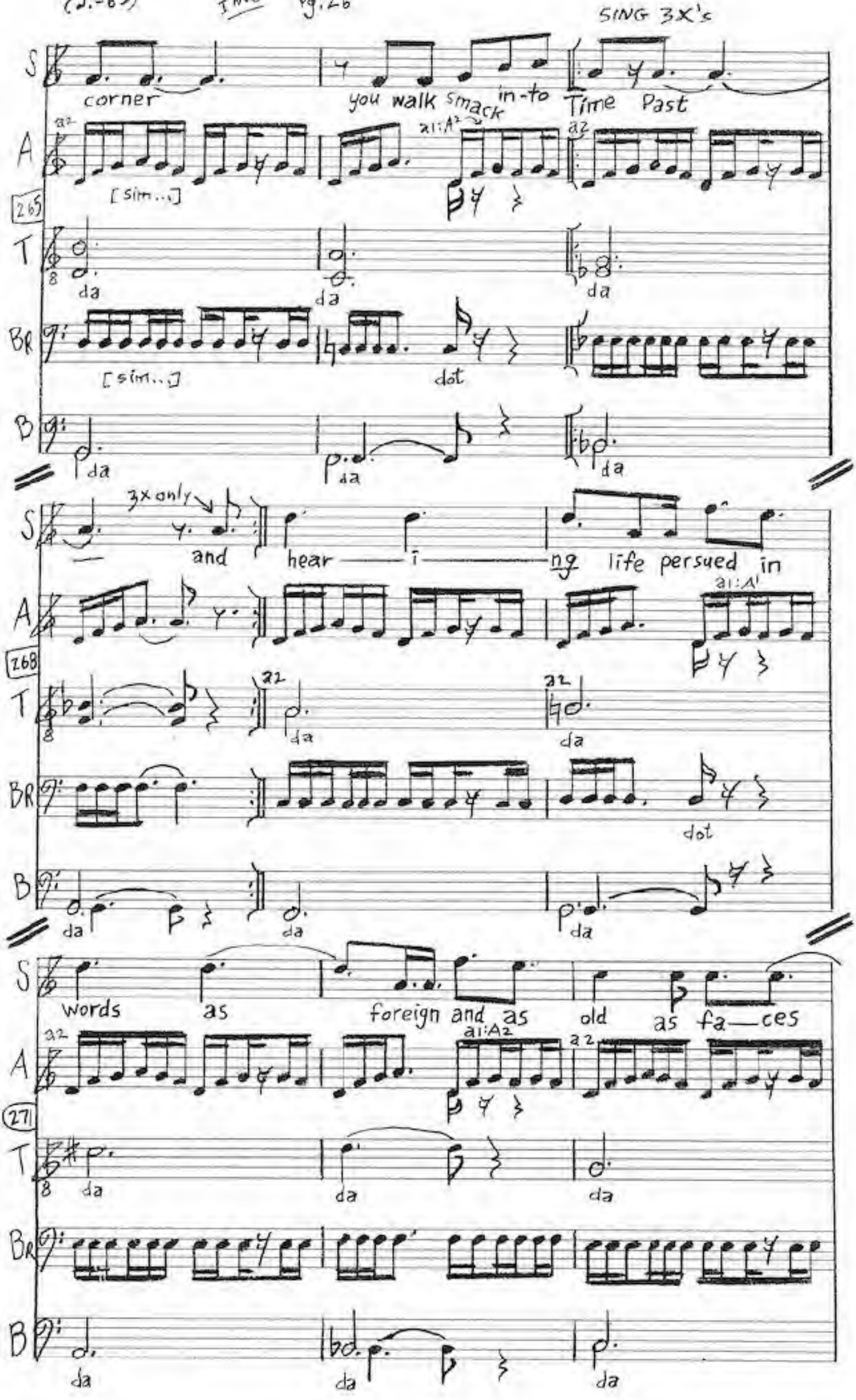


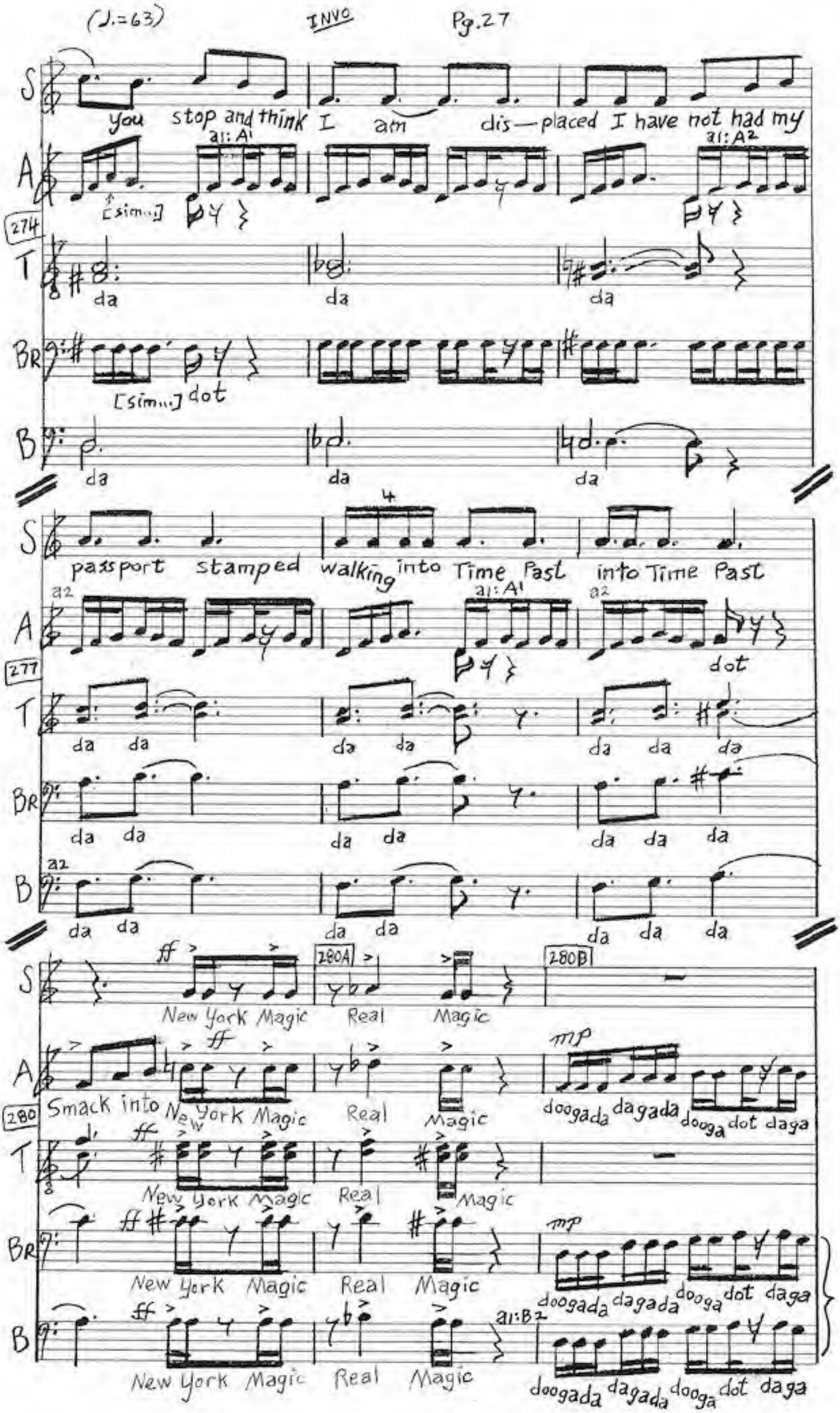
← from pg. 22 D

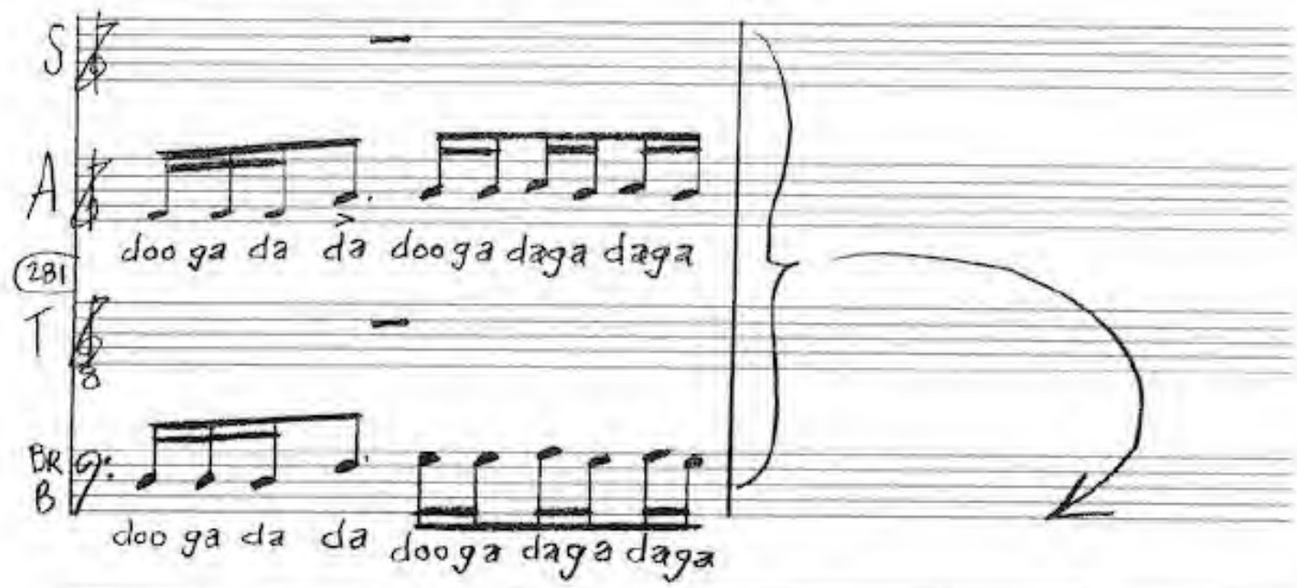

INVO
Pg. 24
242
sing twice
Accel
(1) (2) (3) (4)
S
A
T BR
B
da da dot da da dot da dot
248
Accel
a1
da da da da da da da da
da,da,da,da
[sim...]
T1 ONLY
T2 BR:
253
Accel
♩.=63
Strong Pulse in 2 thru bar 294
f dim
da,da,da,da
dagada dagada
a2 mp
doo gada dagada doo ga dot daga
a3
dot dot dot
a2 mp
dot dot dot


(♩.=63)
INVO
Pg. 25
S
A
T
BR
B
mf
a1: A1
a2
a1: A2
doogada da
gada da
doo ga ga
doogada dagada
dooga dot daga
doogada da
ga daga daga
doo
dot dot dot
da
256
you can
like turning that page
[sim...]
259
doogada dagada dooga dot daga doogada da dooga daga daga doogada dagada dooga dot daga
(B1)
(B2)
— in the Book of Big surpris—es like turning that
262
doogada da dot
doogada dagada dooga dot daga doogada da dooga daga daga

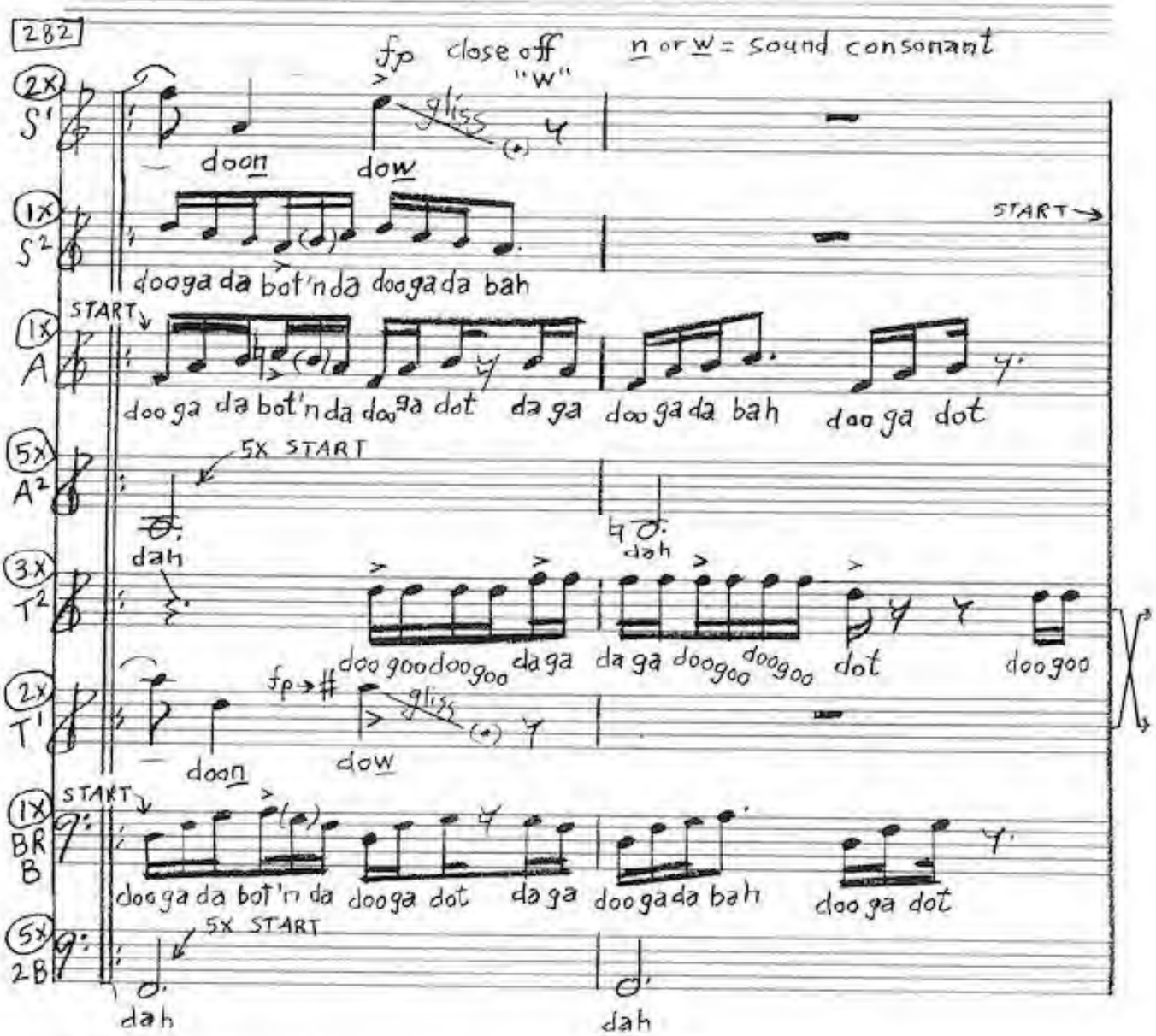
(♩.=63) INNO Pg.26


SING 3X's
S
A
T
BR
B
265
corner
you walk smack in-to Time Past
[sim...]
da
dot
3x only
and hear ing life persued in
268
words as foreign and as old as fa—ces
271

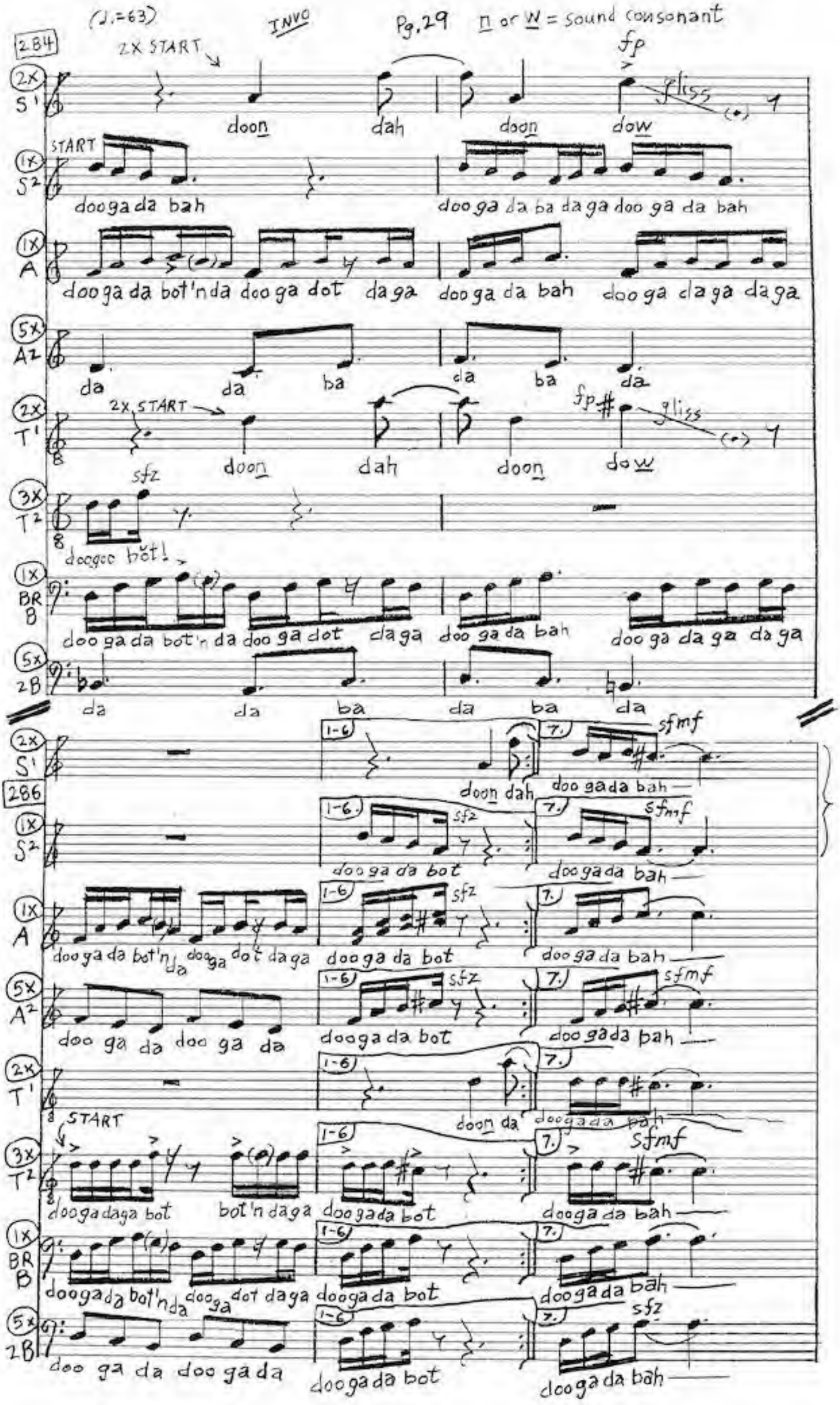

S
you stop and think I am dis—placed I have not had my
A
a1: A1
a1: A2
[sim...]
274
T
da da da
BR
[sim...] dot
B
da da da
S
passport stamped walking into Time Past into Time Past
A
a2
a1: A1
a2
dot
277
T
da da da da da da da
BR
da da da da da da da
B
a2
da da da da da da da
S
ff
New York Magic
280A
Real Magic
280B
A
ff
mp
Smack into New York Magic Real Magic
doogada dagada dooga dot daga
280
T
ff
New York Magic Real Magic
BR
ff
mp
New York Magic Real Magic
doogada dagada dooga dot daga
B
ff
a1: B2
New York Magic Real Magic
doogada dagada dooga dot daga

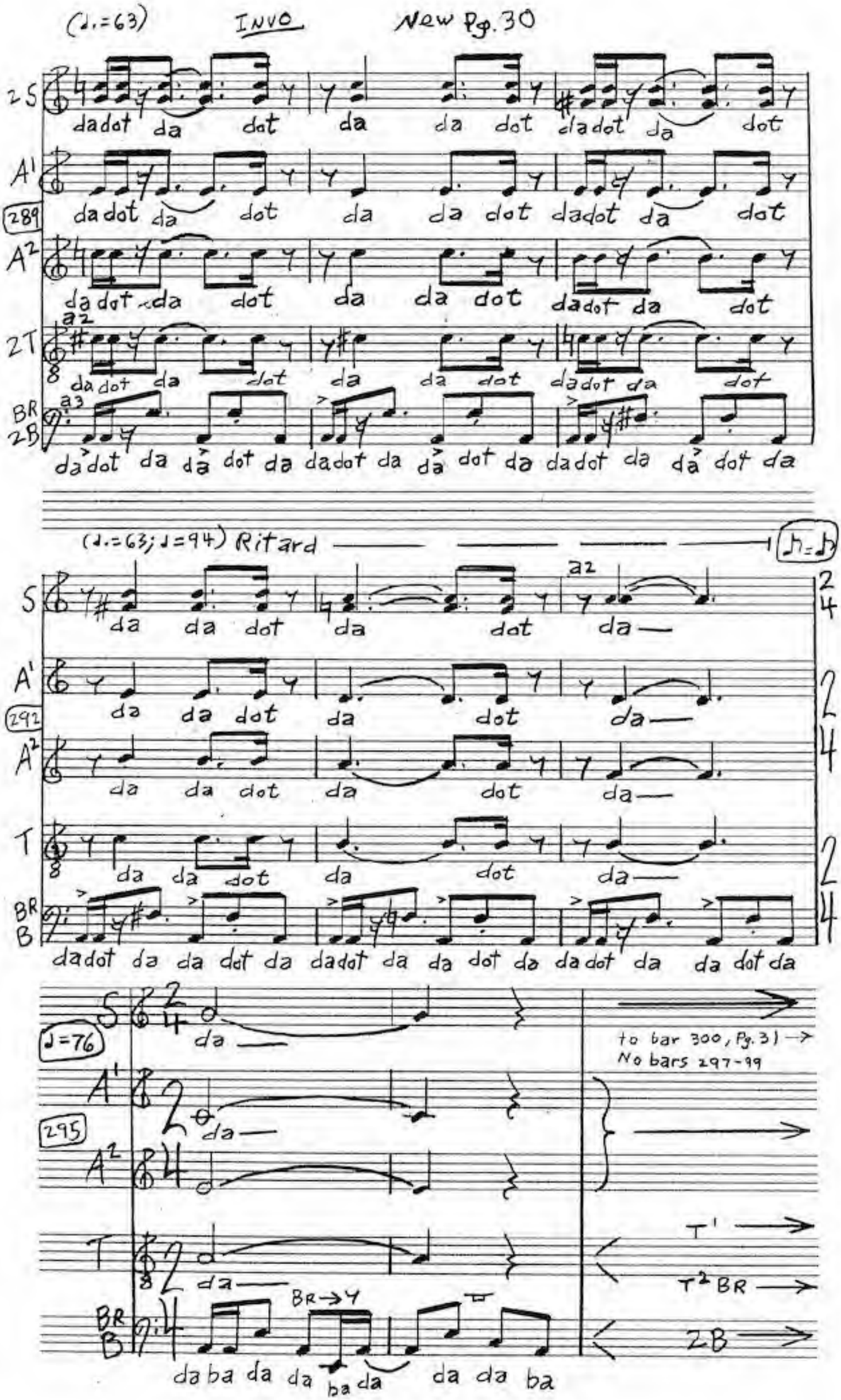


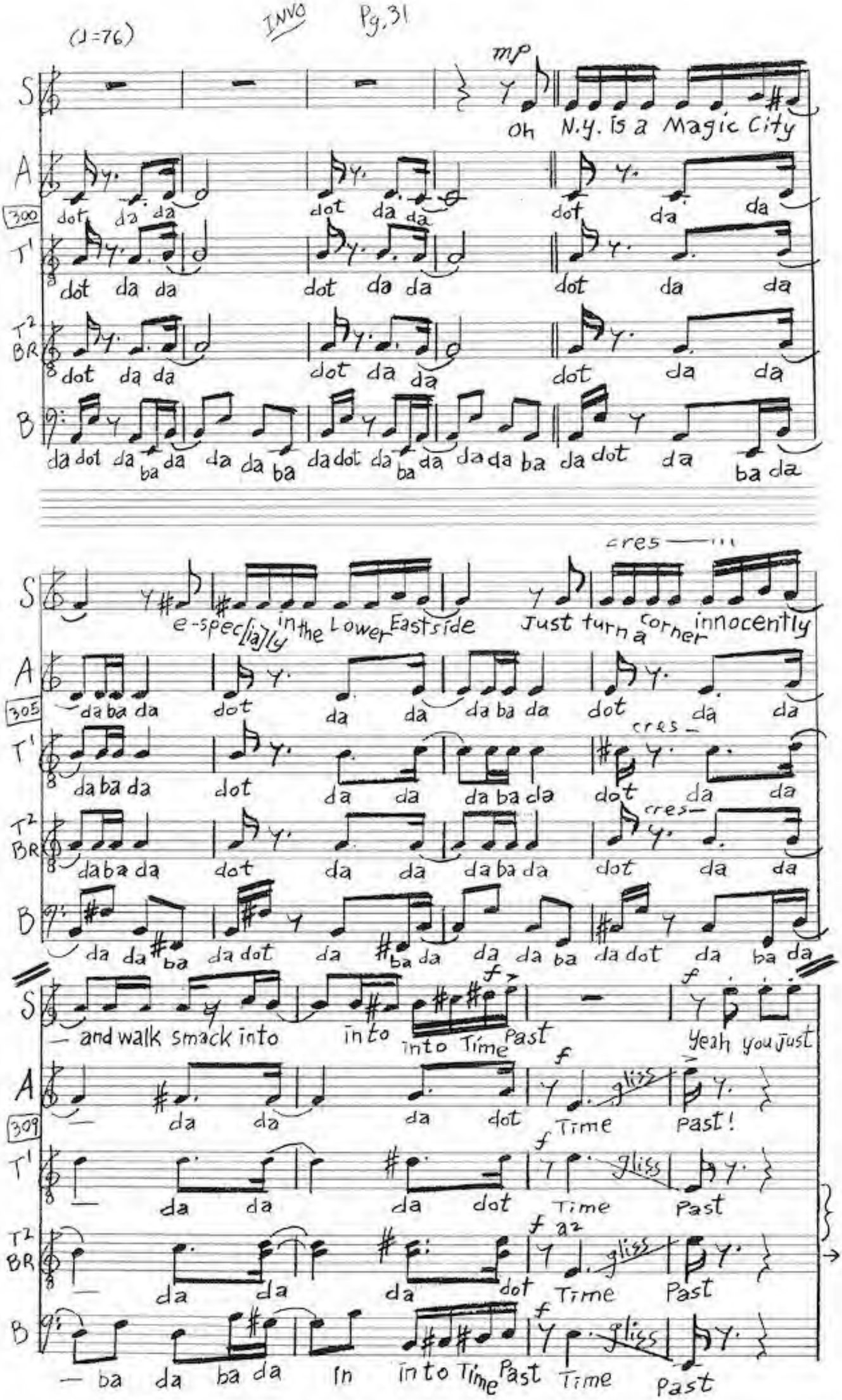
A, BR, B SING 7 times = Repeat 6x. others start 2x, 3x at point marked: "START" A²+2B switch to lines marked (5x) on 5x



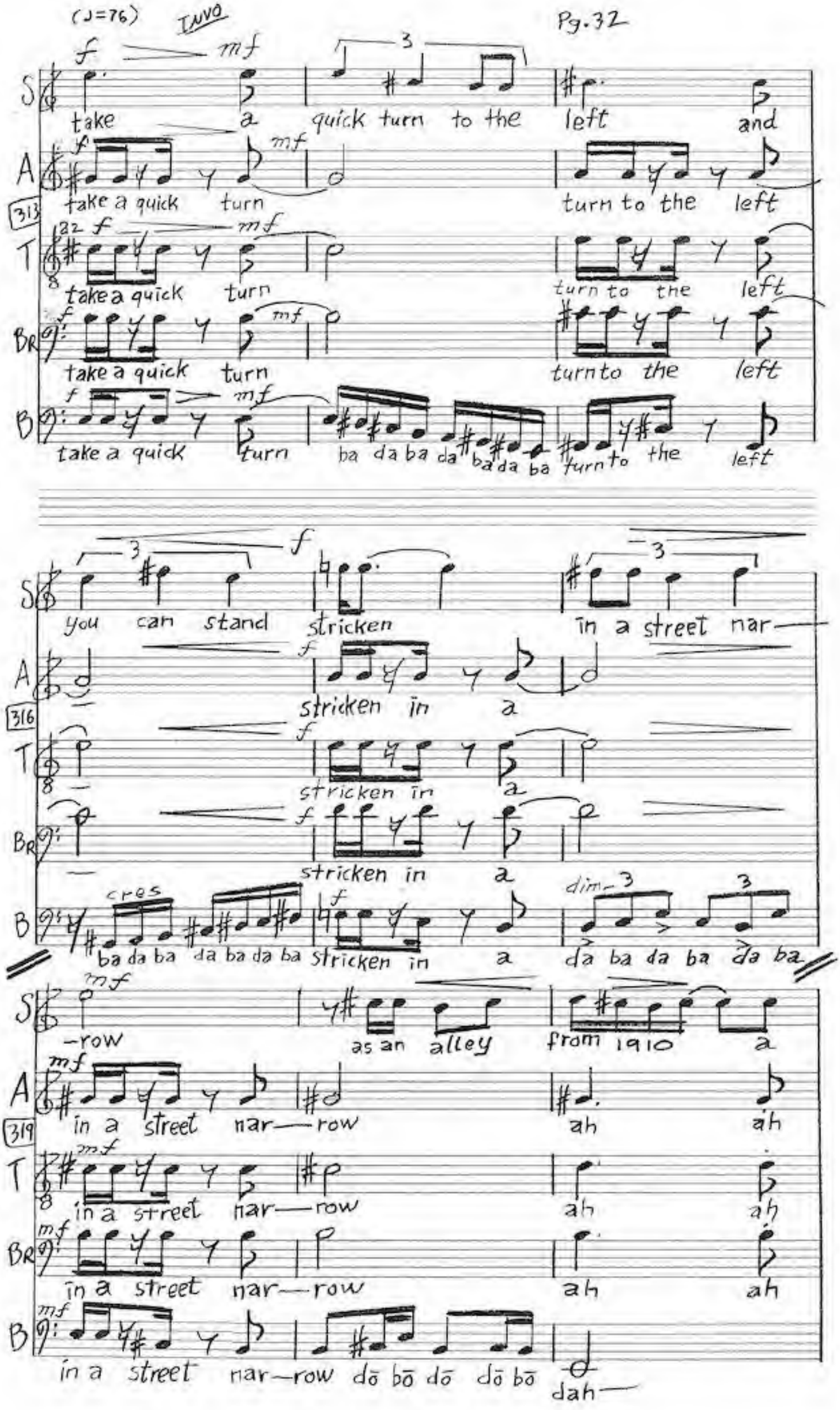
n or w = sound consonant

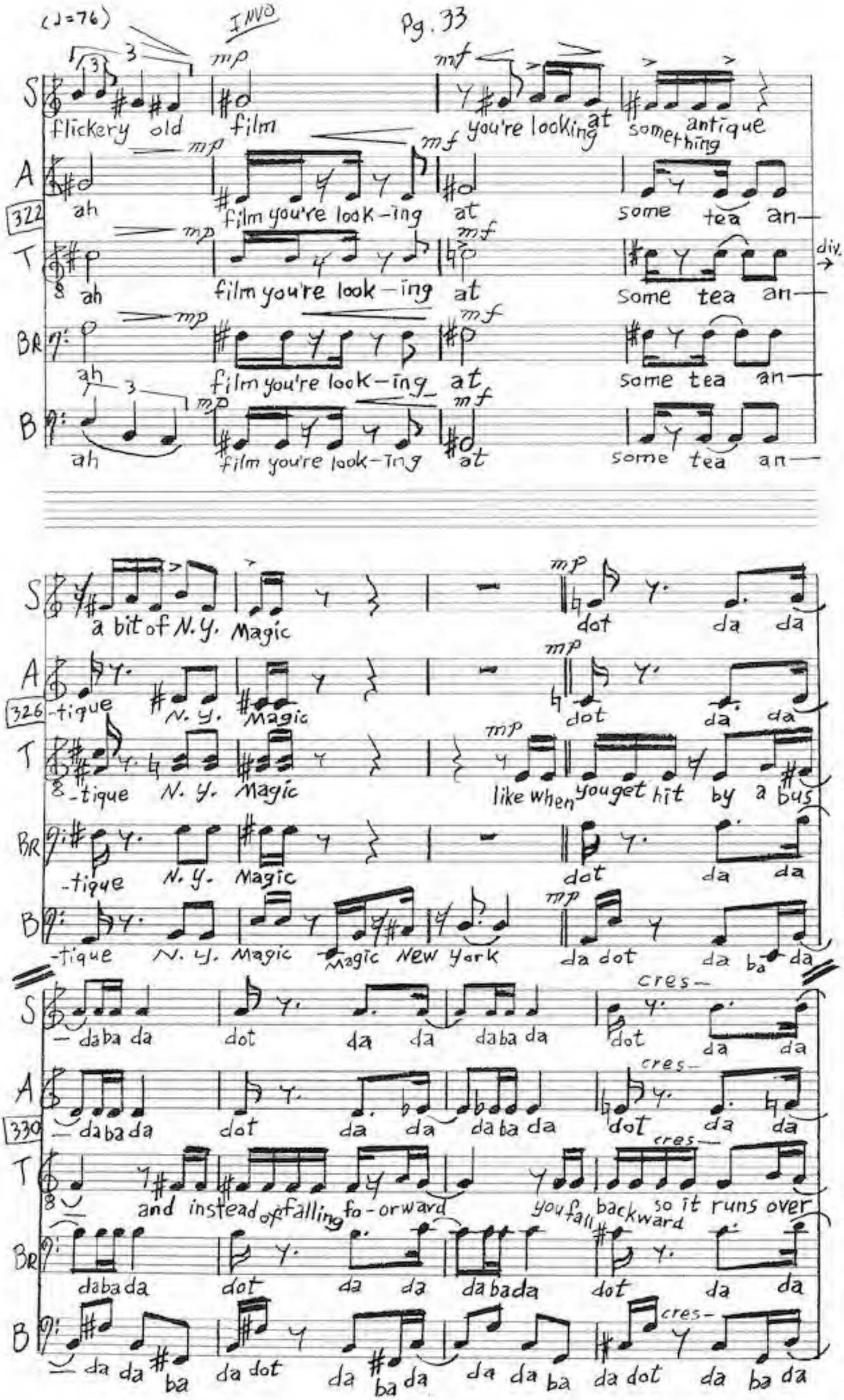



(♩.=63)
INVO
New Pg. 30
2S
A1
289
A2
2T
BR 2B
a2
a3
da dot da dot da da dot da dot da dot
(♩.=63; ♩=94) Ritard
S
A1
292
A2
T
BR B
a2
da da dot da dot da
da dot da da dot da da dot da da dot da da dot da da dot da
♩=76
295
da
to bar 300, Pg. 31
No bars 297-99
T1
T2 BR
2B
BR→Y
da ba da da ba da da da ba

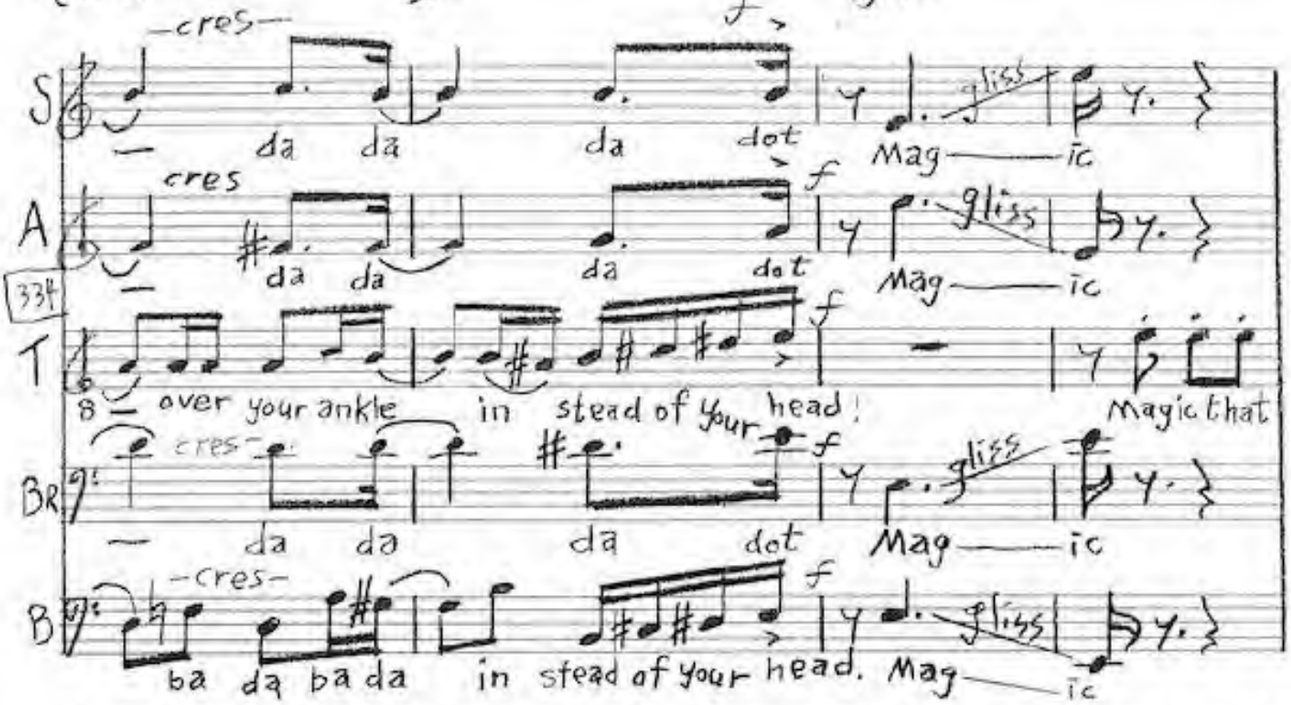

(♩=76)
INVO
Pg. 31
mp
S
Oh N.Y. is a Magic City
A
300
dot da da dot da da dot da da
T1
dot da da dot da da dot da da
T2 BR
dot da da dot da da dot da da
B
da dot da ba da da da ba da dot da ba da da da ba da dot da ba da
cres
S
e-spec[ia]ly in the Lower Eastside Just turn a corner innocently
A
305
da ba da dot da da da ba da dot da da
T1
cres
da ba da dot da da da ba da dot da da
T2 BR
cres
da ba da dot da da da ba da dot da da
B
da da ba da dot da ba da da da ba da dot da ba da
S
and walk smack into into into Time Past
f
Yeah you just
A
309
da da da dot Time Past!
gliss
T1
da da da dot Time Past
T2 BR
a2
da da da dot Time Past
B
ba da ba da in into Time Past Time Past

(♩=76) INVO

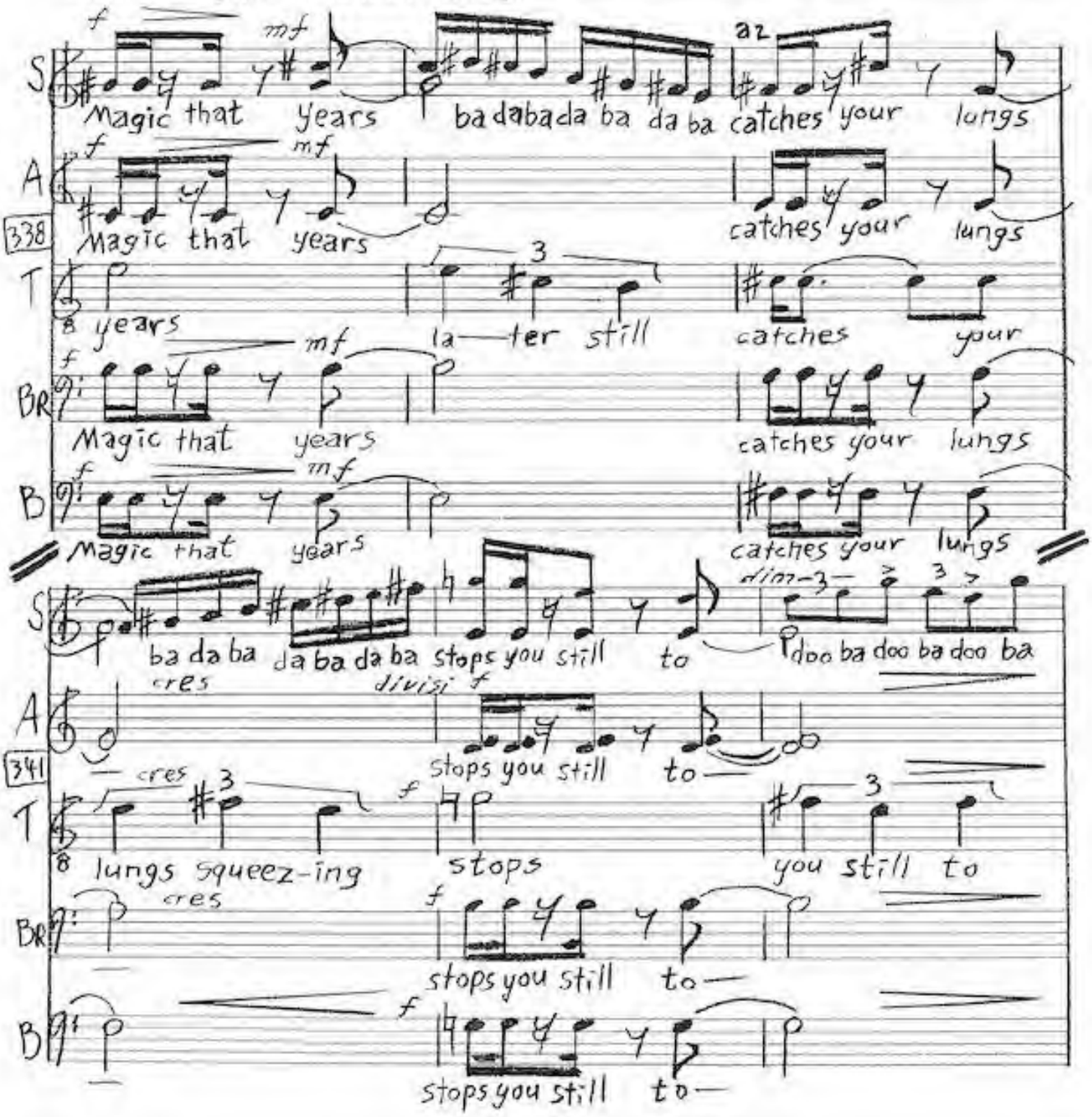

S
take a quick turn to the left and
A
take a quick turn turn to the left
313
T
take a quick turn turn to the left
BR
take a quick turn turn to the left
B
take a quick turn ba da ba da ba da ba turn to the left
you can stand stricken in a street nar—
316
stricken in a
stricken in a
stricken in a
ba da ba da ba da ba stricken in a da ba da ba da ba
—row as an alley from 1910 a
in a street nar—row ah ah
319
in a street nar—row ah ah
in a street nar—row ah ah
in a street nar—row dō bō dō dō bō dah—

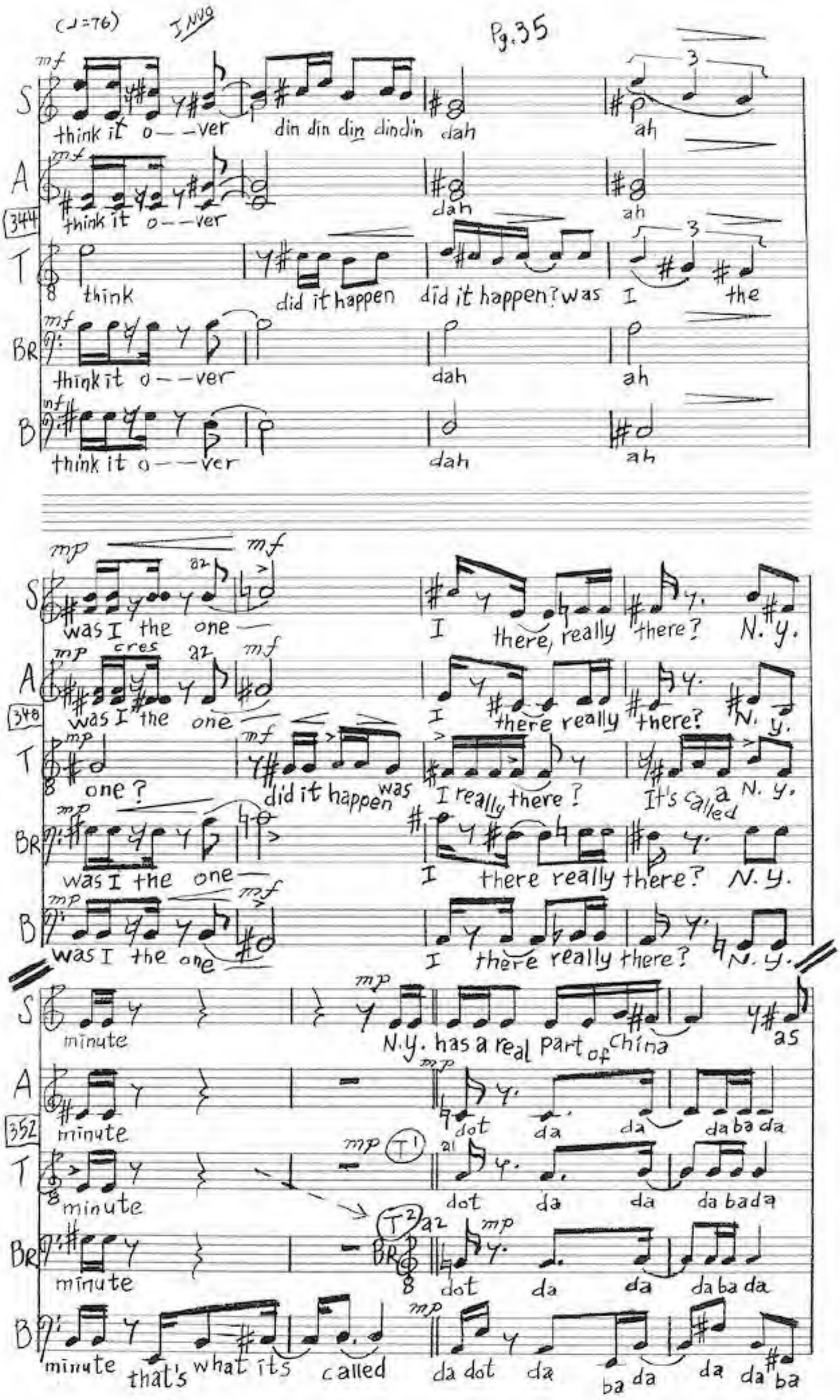

(♩=76)
INVO
S
flickery old film you're looking at something antique
A
ah film you're look-ing at some tea an-
322
T
ah film you're look-ing at some tea an-
div.
BR
ah film you're look-ing at some tea an-
B
ah film you're look-ing at some tea an-
S
a bit of N.Y. Magic dot da da
A
-tique N.Y. Magic dot da da
326
T
-tique N.Y. Magic like when you get hit by a bus
BR
-tique N.Y. Magic dot da da
B
-tique N.Y. Magic Magic New York da dot da ba da
S
-daba da dot da da daba da dot da da
cres-
A
-daba da dot da da daba da dot da da
330
T
and instead of falling fo-orward you fall backward so it runs over
BR
daba da dot da da daba da dot da da
B
da da ba da dot da ba da da da ba da dot da ba da

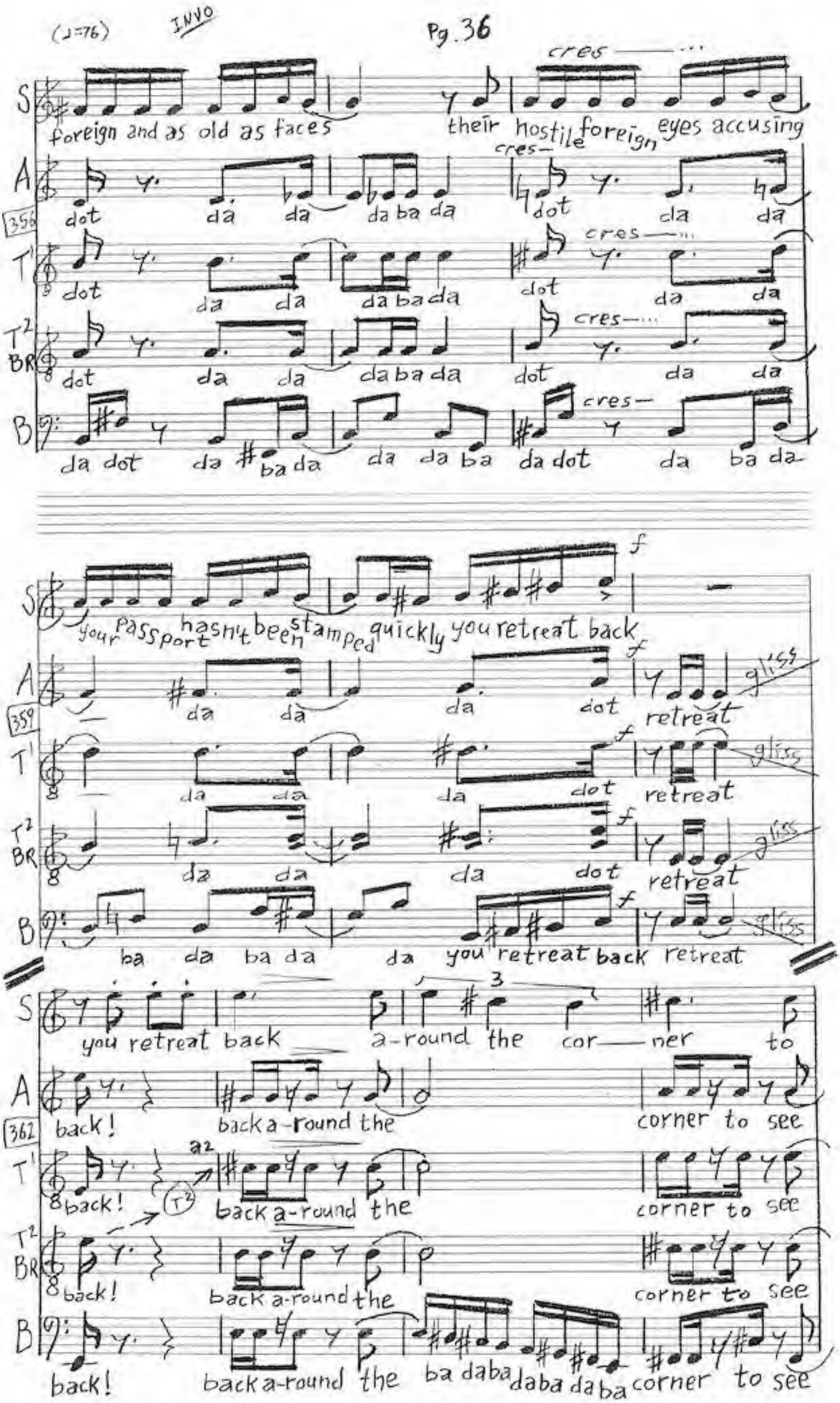
(♩=76) INVO

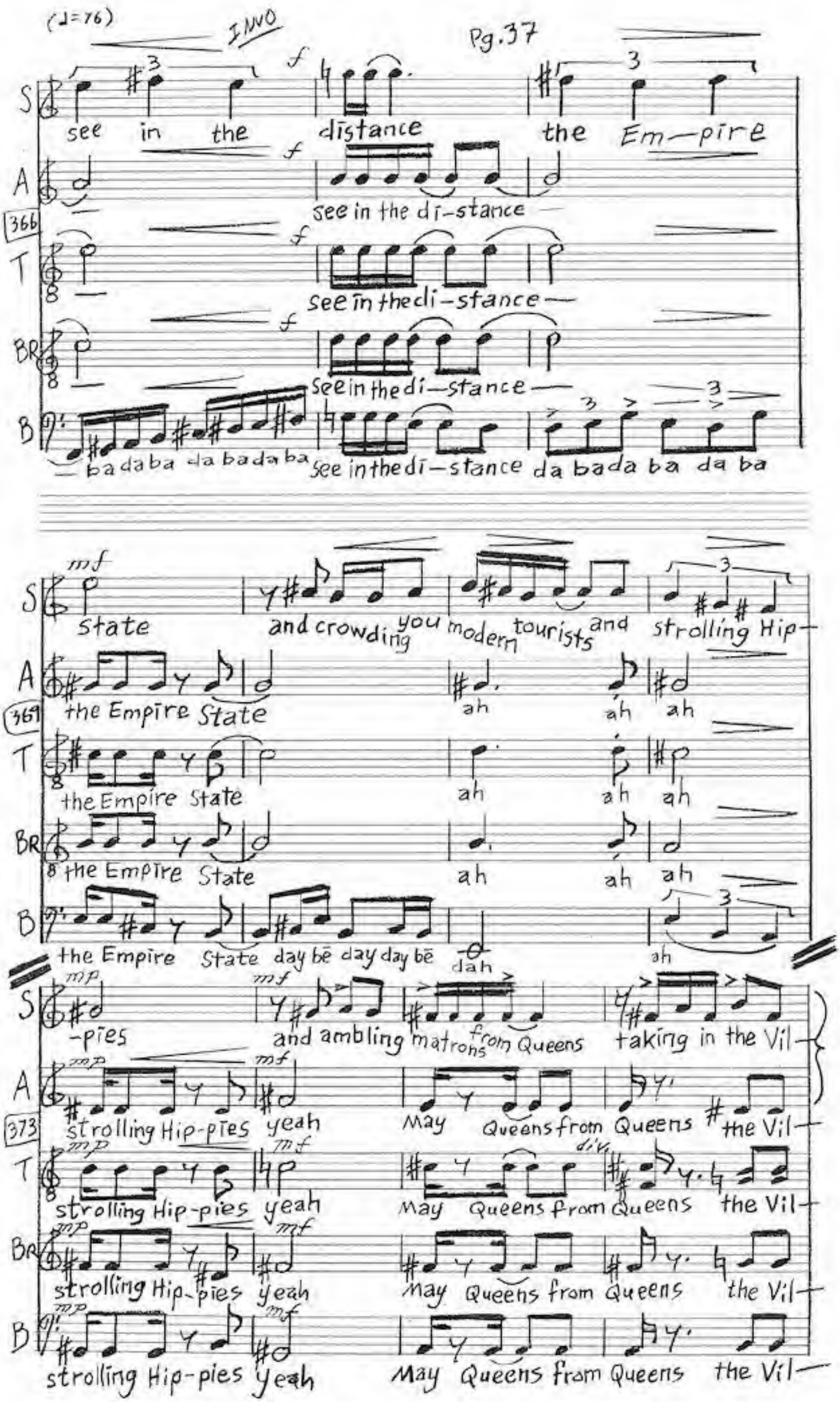


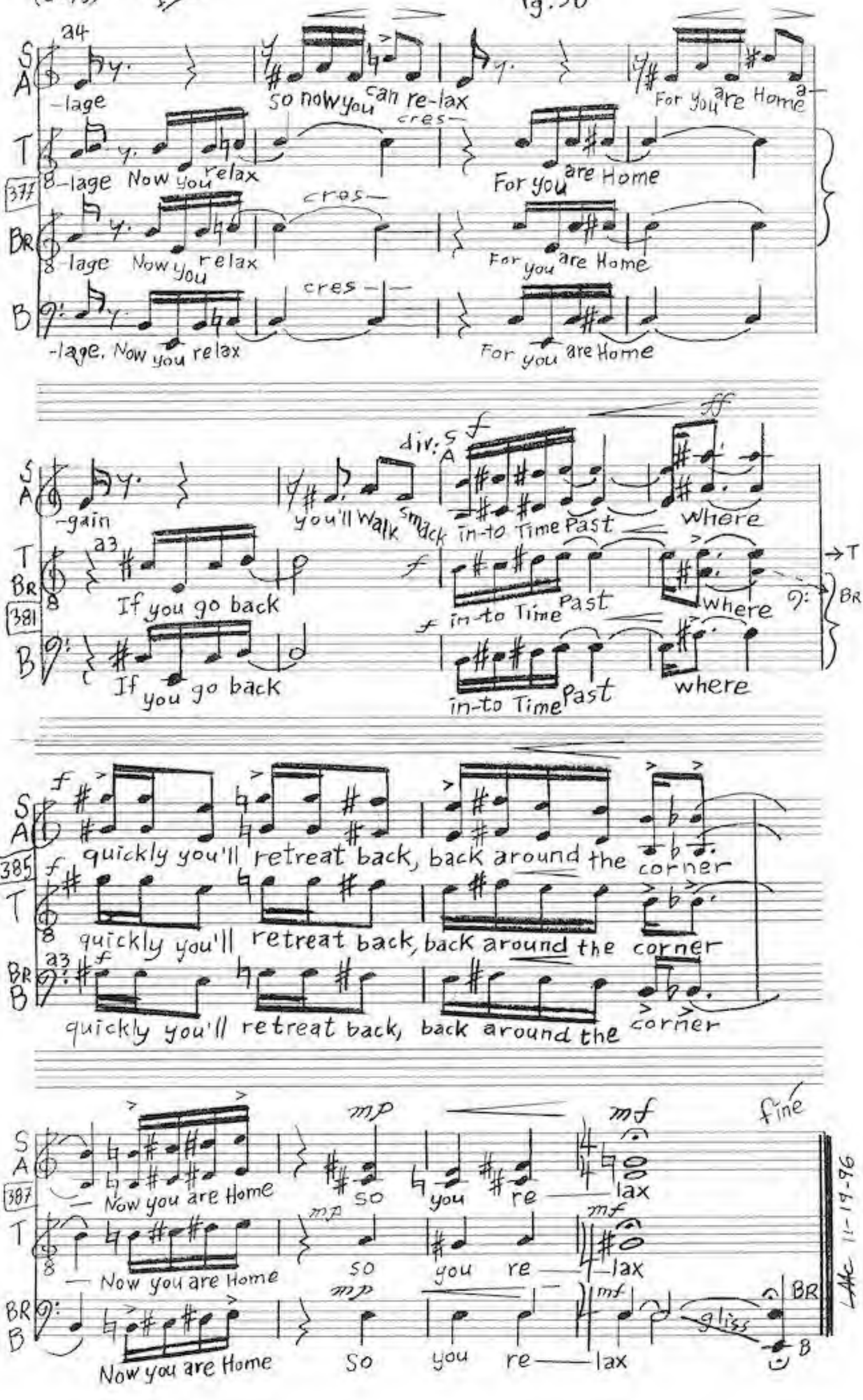
Bars 338-348: if upper Soprano line fogs Tenor line, both Soprano & Alto sing just lower lines.




(♩=76)
I NVG
Pg. 35
S
think it o--ver din din din dindin dah ah
A
344
think it o--ver dah ah
T
think did it happen did it happen? was I the
BR
think it o--ver dah ah
B
think it o--ver dah ah
S
was I the one I there, really there? N. y.
A
348
was I the one I there really there? N. y.
T
one? did it happen was I really there? It's called a N. y.
BR
was I the one I there really there? N. y.
B
was I the one I there really there? N. y.
S
minute N.y. has a real part of China as
A
352
minute dot da da da ba da
T
minute dot da da da ba da
BR
minute dot da da da ba da
B
minute that's what its called da dot da ba da da da ba


(♩=76)
INVO
Pg. 36
S
foreign and as old as faces
their hostile foreign eyes accusing
cres
A
356
dot da da da ba da dot da da
T1
dot da da da ba da dot da da
T2 BR
dot da da da ba da dot da da
B
da dot da ba da da da ba da dot da ba da
your passport hasn't been stamped quickly you retreat back
f
359
da da da dot retreat
gliss
ba da ba da da you retreat back retreat
you retreat back a-round the cor—ner to
362
back! back a-round the corner to see
a2
back! back a-round the corner to see
back! back a-round the corner to see
back! back a-round the ba daba daba daba corner to see


(♩=76)
INVO
S
see in the distance the Em—pire
A
see in the di-stance
366
T
see in the di-stance
BR
see in the di-stance
B
ba da ba da ba da ba da ba see in the di-stance da ba da ba da ba
mf
S
state and crowding you modern tourists and strolling Hip-
A
the Empire State ah ah ah
369
T
the Empire State ah ah ah
BR
the Empire State ah ah ah
B
the Empire State day bē day day bē dah ah
mp mf
S
-pies and ambling matrons from Queens taking in the Vil-
A
strolling Hip-pies yeah May Queens from Queens the Vil-
373
T
strolling Hip-pies yeah May Queens from Queens the Vil-
BR
strolling Hip-pies yeah May Queens from Queens the Vil-
B
strolling Hip-pies yeah May Queens from Queens the Vil-


(♩=76)
INVO
Pg. 38
a4
S
A
-lage
so now you can re-lax
For you are Home a-
T
cres
8-lage Now you relax
For you are Home
377
BR
cres
8-lage Now you relax
For you are Home
B
cres
-lage. Now you relax
For you are Home
div: S
A
f
ff
-gain
you'll Walk smack in-to Time Past where
a3
If you go back
in-to Time Past where
381
If you go back
in-to Time Past where
→T
BR
385
quickly you'll retreat back, back around the corner
quickly you'll retreat back, back around the corner
a3
quickly you'll retreat back, back around the corner
387
mp
mf
fine
Now you are Home
so you re lax
Now you are Home
so you re lax
Now you are Home
So you re lax
gliss
BR
B
LAC 11-19-96